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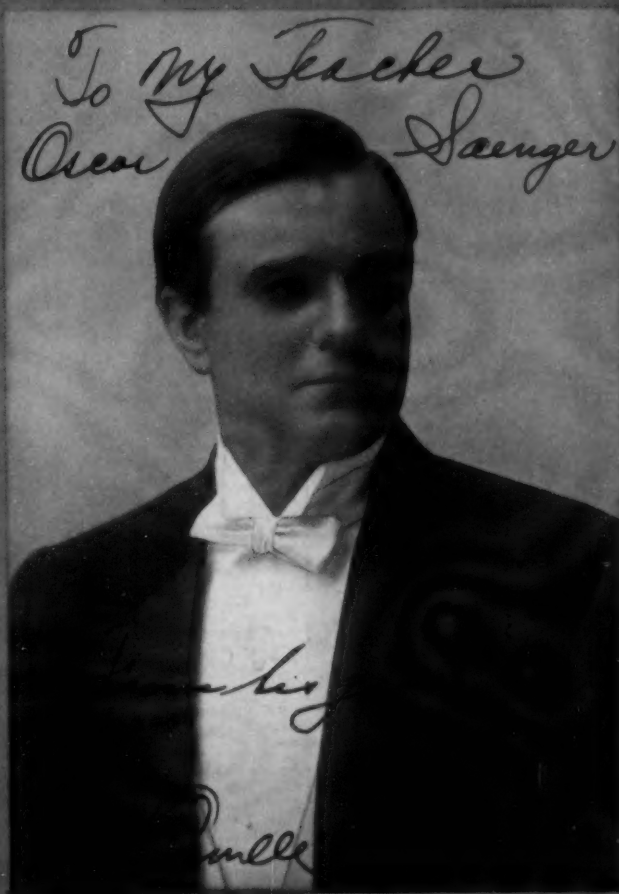
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MOTZ ST., 36,  
BERLIN, W., February 5, 1910.

At the Philharmonie last Monday evening there was a noteworthy musical occurrence—an occurrence that proved to be not only the greatest sensation of the season in this city, but one that will undoubtedly live in the annals of music as an illustration of how a prophet can gain honor in his own country, although it come late. Otto Taubmann is the name of a very modest, retiring, unassuming gentleman who has been known here for many years as the critic of the Berlin Börsen-Courier. He also makes piano arrangements from operatic scores, instrumentates other men's ideas for them, and teaches, as he is poor and has a wife and seven children. It was also known to a few friends and colleagues that Taubmann composes. I have known him myself personally for more than twelve years, and although I also knew that he composed, I had never heard a note of his music and until last Monday evening had no conception whatever of this man's creative power. Siegfried Ochs, with his famous Philharmonic Choir, gave the first complete public performance of a choral work by Taubmann, called "Eine Deutsche Messe" (A German Mass). Taubmann became a famous man overnight, for the next morning all Berlin was ringing with his name, and for once, at least, the metropolitan press is unanimous in praising a new work. It was a great, overwhelming surprise to everybody. Here is a choral work worthy to be ranked alongside of the great oratorios by Bach, Handel, Haydn and Brahms. No unbiased critic can hesitate to place Taubmann's mass on a level with Brahms' "German Requiem." And this composition was written in 1896! For fourteen years Taubmann, who is now fifty-one years old, has been plodding his weary way, patiently waiting for a public performance and recognition of this great work. It had been sent to singing society after singing society in all parts of Germany, but they all returned it with thanks, and had it not been for the courage and conviction of Siegfried Ochs in bringing it out, and for his tireless energy in preparing it for public performance, it might never have gained a hearing during Taubmann's lifetime. Otto Taubmann has at last found recognition as a creative genius. As a critic he has for years been compelled to wander nightly through Berlin's music halls and listen to all sorts of new musical compositions, good, bad and indifferent, and although as a judge he has always been free from prejudice and has recognized the greatness of contemporaries, there is not a trace of the influence of any of them in his work; on the contrary, he goes back and builds his foundation on Bach. His treatment of the choir is sublime and worthy of a Bach, but his superstructure reveals the modern spirit. His handling of the orchestra is harmonically and polyphonically exceedingly modern and very difficult. There is great wealth of ideas, of modulation, of color and masterly technical skill. How many moderns, for instance, could write a double fugue like that in the E major part? This whole movement to the words, "Jauchzet, Jauchzet, dem Herrn alle Welt," is grand and inspiring. He has made use of the organ with the orchestra in a very beautiful manner and the magnificent choir effects are greatly enhanced by the employment of a second choir behind the scenes. Furthermore, a boys' choir is added to the whole. It requires a bold flight of fancy and remarkable skill to make use of all these forces as effectively and convincingly as Taubmann does. The parts for the vocal solo quartet are unusually difficult and the singers had a hard time of it to maintain themselves against the splendid choral numbers. The soloists were Else Launhardt, soprano; Emmi Leissner, alto; Richard Fischer, tenor, and Anton Sistermans, bass. The choir that sang behind the scenes was from the Jerusalem Church, under the direction of Max Eschke, while the boys' chorus was that of Hastung Schwarzmier. Bernhard Irrgang presided at the organ. Counting these two extra choirs besides the Philharmonic, which numbers 350, and the orchestra, there must have been nearly 600 participants. Taubmann, like Brahms, discards the old Latin text for his mass, and employs the German. In place of the "Kyrie Eleison," his text reads

"Ach, Herr, wie sind meine Feinde so viel," the words being taken from the Bible as translated by Martin Luther; and in place of the "Gloria," "Herr, unser Herrscher, wie herrlich ist Dein Name"; his "Credo" reads, "Im Anfang war das Wort," and instead of the "Sanctus," he uses the words, "Heilig ist Gott der Herr," etc. A remarkable feature of Taubmann's music is the deep conviction that it carries to the heart of every listener; one feels that one is listening to a composer who has real inspiration and conviction, and who writes down his thoughts as they come to him, without any striving after new and startling effects. It is thoroughly honest music. Taubmann, with the great technical resources at his command, surely could produce quite as startling effects as a Richard Strauss, but that is not what he desires. He composed this work with a view to giving expression in tones to the deep religious conviction found in the text of the German mass, and the sublime effect which his work in its eight parts produced under Ochs' genial direction demonstrated how admirably he has succeeded. Its success was immense and the composer was repeatedly called out and cheered. Now that the initiative has been taken by Ochs, other choral unions will follow his example and Taubmann's "Deutsche Messe" will undoubtedly be taken up by all the



OTTO TAUBMANN.

The Berlin critic and composer, whose German mass had a sensational success at its first performance under Siegfried Ochs, in Berlin on January 31.

great singing societies, not only in this country, but also in America and England, and in all lands where this form of musical conception is loved.

The following evening a piano recital was given by Marta Malatesta, as the program at Bechstein Hall modestly announced. This lady, however, is the Countess Malatesta, and is moreover an admirable pianist, an artist who can easily take rank with the best piano players of her sex. A mere glance at her program reveals her high artistic standards and the earnestness with which she follows her musical career. It comprised Busoni's arrangement of the Bach toccata, adagio and fugue in C major, Beethoven's "Eroica" variations with fugue, op. 35, and Weber's A flat and Liszt's "Dante" sonatas. The Countess Malatesta produces a beautiful tone from the piano, a tone rich in quality and full of life and color. Her technic is fleet, clear, clean-cut and reliable; her musical judgment is unflinching, and her taste, as revealed in her phrasing, is exquisite. The lady was very heartily acclaimed by the very discriminating audience, among whom I saw numerous pianists.

C. M. Widor came over from Paris to conduct his piano concerto, which was played last Friday evening by Emil Frey. The young Swiss pianist also performed Xaver Scharwenka's fourth concerto in F minor, which, too, was conducted by the composer. As a piano virtuoso, young Frey possesses many excellent qualities of technic, touch and musicianship. Widor, the famous French organist, was himself heard on Saturday afternoon at Madame Kirsinger's at an interesting musicale given at her salon. He played the piano part in his sonata in D minor for violin and piano, in which he had the assistance of Paul Mische, violinist. A number of morceaux for piano by Widor were played by Emil Frey, while Fr. E. Ohl-

hoff, an excellent singer, sang lieder by Schubert and Beethoven.

Among the many pianists of the week several youthful ones made good impressions. One was Boris Kamtschatoff, a Russian, whose playing is distinguished by freedom and elegance of style, an excellent ear for tonal effects and a pearly, fluent technic. He approaches Beethoven and Schumann with reverence and, indeed, his performance of the former's E flat sonata was very praiseworthy for one of his years. Like many another youthful player, he is fond of quick tempi in legato movements, but this hardly affected the clearness of his passage work.

Another young piano virtuoso was Paul Schramm, a disciple of Leschetizky, who was heard at Blüthner Hall and who demonstrated that he is well advanced on the high road to piano virtuosity. There is a good deal of the emotional element in his artistic make-up and his style of playing is well adapted to Chopin, but he also showed that he is familiar with Brahms. His interpretation of the Handel variations was very praiseworthy. An interesting contrast was afforded by an old sonata in A major, by Pietro Paradisi, of which Schramm gave a very clever and interesting performance on the cembalo.

A young Dutch disciple of Busoni, Johann Wijsman, of Amsterdam, was also heard with much success in a recital at Beethoven Hall, as I am informed. Wijsman is a temperamental performer who knows how to handle big works like the thirty-two variations by Beethoven in an interesting manner. He has a very musical nature, he is well equipped technically, his tone is large and of good quality and he enters into his work with so much spirit and evident love that he holds the attention of his audience—for an audience likes to see an artist in love with his work.

The former Polish prodigy, Arthur Rubinstein, now a youth of some twenty summers, made his reappearance at the Philharmonie on Thursday evening in a concert given with the assistance of the Philharmonic Orchestra and Gregor Fittlerberg, conductor, of Warsaw. In the Brahms B flat major and the Beethoven G major concertos young Rubinstein demonstrated that he has fulfilled in a large measure, at least, the promise of his boyhood. He has ripened into a mature artist of sterling qualities. He plays with a great deal of technical polish and with real feeling. His conceptions of the two works were commendable, revealing a superior musical nature. He was warmly received. Fittlerberg, who is already favorably known here as a conductor, gave an excellent performance of Mahler's fourth symphony.

Another big new choral work was heard this week at the Singakademie under Georg Schumann. This was Sgambati's requiem, written in commemoration of the death of King Humbert of Italy. This novelty, although quite different in its musical physiognomy from Taubmann's mass, is, however, an interesting and in many respects a beautiful work. Sgambati has employed the old traditional Latin requiem text, but his music, while melodious and euphonious, is written in the modern spirit. There is an abundance of real Italian lyric melody and the work is full of grateful contrasts in the handling of the choir and orchestra. Curiously enough, there is only one solo part and that is for baritone; it was sung by Von Rantz Brockmann, who, with his sympathetic voice and artistic delivery, made a very good impression. Sgambati has written a charming violin solo in the "Agnus Dei." The chorus did very creditable work and the performance under Schumann was, on the whole, excellent. We have heard within the last twenty days no less than four big new choral compositions.

Hugo Kaun's piano concerto was performed by Ella Jonas at the last symphony concert of the Blüthner Orchestra under Ferdinand Neisser's direction. This concerto, which was introduced here some years ago, gains on each new hearing. It is thoroughly symphonic in character but the treatment of the piano part is very interesting, quite difficult and often brilliant. In its harmonic and polyphonic structure the concerto reveals the hand of the master. Very beautiful is the slow movement, which is full of poetry and sentiment. Ella Jonas gave a very satisfactory rendition of the work; she was called out four times. Rubinstein's tedious symphony, No. 5, in G minor, also figured on the program, as well as two other orchestral numbers.

A new string trio by Leone Sinigaglia was played by the Sevcik String Quartet, of Prague, at their third chamber music concert at Bechstein Hall. This is op. 33 of the genial young Italian composer, whose overture, string quartet and rhapsody, "Piedmontese," for violin, have become very well known. This trio is a charming work, written in the sprightly vein so characteristic of Sinigaglia. It is melodious, it lies well for the instruments, and the

division of the solo work is a fair one, although the composer is fond of giving pizzicato accompaniment to the cello. Of the four movements, I liked the intermezzo best. The novelty was very creditably received. A new piano quintet by F. Mikorey, of Dessau, which was announced, could not be performed, as the composer, who was to have played the piano part, was unable to put in an appearance. Dvorák's quartet in A flat was substituted for the novelty.

Otto Neitzel is giving three Schumann recitals with oral explanations at Choralion Hall. The program of the first one, which occurred last evening, consisted of the F minor sonata, the "Kreisleriana," three romances, op. 28, and the symphonic etudes. Dr. Neitzel's lectures, which are so free from all stiffness and pedantic tendencies, are



PAGANINI'S TOMB AT PARMA, ITALY.

always a delight, and his practical illustrations of the works in hand at the piano revealed again his superior musicianship and his command of the technical resources of the instrument. It is astonishing how Neitzel's memory retains the enormous repertory he always has at his command, considering the thousand and one things this distinguished artist has to do. In these three evenings he is playing many of the biggest Schumann piano compositions. The program of the second lecture-recital, on February 18, will comprise the "Fantaisie," the "Davidsbündler" dances, two novelties, and the "Carneval"; while at his third concert, on March 5, Neitzel will play the "Humoresque," the "Nachtstücke," the "Einsame Blumen" and "Vogel als Prophet," from the "Forest Scenes," "Traumeswirren," "Papillons," and the F sharp minor sonata.

The organ concert by Edmund Sereno Ender, of New Haven, Conn., at the Luther Church, was a successful affair and revealed Mr. Ender as an organist of excellent attainments, as I am informed. He played a Bach fugue, works by Dudley Buck and Ravanello and Alexander Guilman's C minor sonata. Mr. Ender manipulates the organ with ease and sureness, he has a good command of the finger-board, his pedal technic is reliable and he also has a good knowledge of the art of registration and tone color. The young artist has also grasped the spirit of the compositions, as was shown by his conceptions. Mr. Ender had the assistance of John Hoffmann, tenor, of Cincinnati, who sang some songs by Hugo Kaun and

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Pugh-Evans' "Lead, Kindly Light" exceedingly well. Mr. Hoffmann, who is a pupil of Richard Lowe, has a sympathetic voice and he sings with intelligence and feeling.

Fair haired, blue eyed, her aspect blithe,  
Her figure tall, and straight, and lithe,  
And every feature of her face  
Revealing her Norwegian race;  
A radiance streaming from within,  
Around her eyes and forehead beamed,  
The angel with her violin,  
Painted by Raphael, she seemed.

With apologies to Longfellow, I misquote him as above, because this famous poem on Ole Bull, transposed into the feminine gender, gives one an exact picture of Mabel Cordelia Lee. Although she was born in America, Miss Lee is as typical a Norse girl as one could find in Christiania or Bergen; and, indeed, she comes of pure Norwegian parentage on both sides. The young lady gave a concert with the Philharmonic Orchestra under Kunwald at the Singakademie last Saturday, when she played the Mozart E flat and the Saint-Saëns B minor concertos and the Bach air and prelude. She has spent five years of study in Europe and has acquired an excellent command of the fingerboard and a light, flexible bow arm. Her tone in cantabile playing is sweet and pleasing and her passage work in the difficult Saint-Saëns concerto was very clear and sure; her intonation was at all times excellent throughout this concerto. Miss Lee has plenty of temperament and her nature inclines to the romantic school; she is musical, as was shown by the way in which she phrased. All these really excellent artistic qualities combined with great charm of stage presence seemed to make Miss Lee a favorite with the public. At any rate, she received a very hearty reception, and was called upon at the conclusion of the program to play numerous encores.

Yesterday was the 100th birthday of Ole Bull, the great Norwegian poet-violinist, who was born at Bergen, February 5, 1810. Ole Bull was a striking illustration of what personality and magnetism can accomplish in the musical world, even though the possessor of these attributes is not, strictly speaking, a musician, nor even a normal performer. Ole Bull was neither. He did not play the violin according to the fixed rules set down by Corelli, Tartini, Viotti, Rode, Spohr, etc. He was original, both in his manipulation of the finger-board and in his style of bowing; he did not hold the bow according to tradition, but grasped the stick with the thumb fully an inch above the frog. He is also said to have used a bow two inches longer and much heavier than the ordinary. As a technician, he followed in Paganini's footsteps, and, like the great Italian, he played chiefly his own compositions, which were virtuoso pieces written for the masses. As a personality, the famous Norwegian possessed wonderful charm and he enthused into his tone a remarkable amount of feeling, which made a tremendous appeal to a miscellaneous audience. Even the classic Joachim once remarked to me that he had never heard any violinist play a simple melody so touchingly as did Ole Bull. This quality, more than his transcendental virtuosity, gave him his great power over his audiences. Ole Bull, during the period between 1835 and 1880, made numerous extensive concert tours through Europe and America and he also made and lost several fortunes. The greatest financial disaster that

ever overtook him was in connection with his land deal in Pennsylvania, where he purchased 120,000 acres, intending to found a Norwegian colony; it turned out that the man to whom he paid the money was a swindler, who did not own the property at all. In his old age, Ole Bull as a performer lost caste in Europe, but his appearances in the United States up to 1879 were looked upon as great events, and the enthusiasm he aroused with his audiences probably has no parallel today. Ole Bull, because of his eccentricities, founded no school and left no artistic heirs. He was a cometlike apparition, who appeared, dazzled and disappeared, leaving behind only the memory of his wonderful playing and the furore he everywhere created. When he first went to America, in 1845, he was a veritable musical missionary, and the kind of music he played was just the kind adapted to the taste of the public at that time.

Paganini's effects, as I mentioned last week, have actually been sold at public auction. It seems strange



TRAVELING CARRIAGE IN WHICH PAGANINI WENT THROUGH EUROPE.

that the Italian Government should not have bought up the many interesting mementoes of this the greatest violinist of all times—the man who shed such glory on his native country and whose name for all time will ever remain symbolic of all that is greatest in violin virtuosity. This wonderful collection of things so intimately associated with Paganini has now been scattered to the four winds, and the remarkable part of it is that the prices attained were exceedingly modest. Among the effects were more than 100 manuscripts in Paganini's own handwriting, including the two violin concertos in D major and B minor and the world famed variations on the "Carnival of Venice." Among the other compositions were fully 100 authentic manuscripts quite unknown to the world. These were purchased by the antiquarian S. Olschki for the sum of 17,500 lire. A large number of letters written by and to Paganini, also other documents, testimonials, etc., brought the sum of 3,050 lire only. They were bought by an antiquarian of Florence. A magnificent collection of medals, scarf pins, rings, snuff boxes—presents received by the great violinist from the crowned heads of Europe—brought together only 22,000 lire, an exceedingly low

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sum, considering not only the associations but even the intrinsic value of these gifts. The highest single price paid for any piece of jewelry in the collection was obtained for a beautiful diamond scarf pin, a present to the violinist from the Queen of Bavaria, which was knocked off for 7,100 lire. Another beautiful diamond scarf pin, a present from an Austrian archduchess, brought 4,200 lire. There were forty-five medals in gold, silver and bronze, which went in a lump for 3,050 lire, a ridiculous sum. It was not generally known that this auction was to take place, otherwise, undoubtedly, some of our wealthy American collectors would have sent agents to buy. It has been said on good authority that during Paganini's tour of Germany no less than 800,000 medals and portraits of him were struck off. Articles of clothing, requisites of travel, etc., used by the great magician of the bow, went for very low prices; the sums varied between thirty and 200 lire. It was an interesting sight—all of these things, such as lorgnons, watches, articles of wearing apparel, shoe buckles, swords—the mute witnesses of a great artistic career; only they seemed sadly out of place on the 25,000 lire, was bought by auctioneer's table. Even the old coach in which Paganini traveled from town to town on his concert tours was brought under the hammer; it was sold for 1,000 lire. For musicians the most interesting part of the collection was a number of musical instruments that belonged to the famous violinist. As is well known, Paganini's favorite Guarnerius, which he called his "cannon," is in the municipal museum at Genoa. The same museum has now also bought Paganini's favorite Tourte bow, which was secured for only 1,800 lire, an absurdly low sum, considering the fact that any perfect specimen of Francois Tourte's handiwork will today bring \$500 without being associated with such an immortal name as that of Nicolo Paganini. A beautiful cello by Nicolas Amati, dated 1734, which had been taxed at 25,000 lire, was bought by a musical amateur for only 5,800 lire. This was indeed a bargain. An interesting relic was the cheap little fiddle on which Paganini first learned to play as a child. This was sold for 400 lire. A mandolin and a guitar were purchased for the Cologne Museum of Musical History by G. Kinsky for 315 lire. These were the only pieces of the entire collection that were secured by Germany. Certain it is that whoever had in charge the auctioning off of these relics of Paganini's made a bungling job of it; with the immortal fame of the violinist as a basis on which to work and with the interesting associations connected with most of the things disposed of, with proper management enormous prices could have been obtained. Why, that Amati cello, had it been disposed of through the ordinary channels of the violin market, would have brought at least six times what was paid for it under the auctioneer's hammer, even regardless of the associations. The whole affair must have been a great surprise and disappointment to Paganini's heirs. I think it was something like 2,000,000 lire that was demanded for the collection en masse; I am not sure about the sum, but anyhow it was a big one compared with the prices actually received at auction.

Otto Lohse, the conductor of the Cologne Opera, has just renewed his contract with that institution for a period of six years, so he will not come here as chief conductor of the new Berlin Opera, after all.

Ignaz Waghalter, the youthful Polish conductor at the Comic Opera, is accomplishing to the full the great things that Director Gregor expected of him when he appointed him one of the leading conductors of that institution. This young man is a naturally born conductor and it is

remarkable how he has won the sympathies of the artists, both vocal and instrumental, at the Comic Opera. I have repeatedly heard the singers there remark on how easy it was to sing when he conducts, because they feel how absolutely thorough and reliable he is. As he knows his scores practically by heart, he is free to give his whole attention to what is going on in the orchestra and on the stage. He has lately added to his repertory the "Tales of Hoffmann," which he leads with all the geniality and circumspection of a veteran of the opera conductor's chair. Helen Allyn, of Chicago, the latest member of the Comic Opera, recently made her debut in this work, scoring an instantaneous success. The beauty and sweetness of her voice, the purity of her vocal method and the ease and freedom of her acting are praised on all sides.

ARTHUR M. ABELL.

#### MUSIC IN INDIANAPOLIS.

INDIANAPOLIS, Ind., February 13, 1910.

The Indianapolis Matinee Musicale gave a Russian program February 2, members of the Metropolitan School of



MEDALS PRESENTED TO NICOLO PAGANINI.

Music furnishing the greater part of the program. Their senior orchestra, under the direction of Hugh McGibeny, gave the "Coronation March" (Svendsen), andante cantabile, op. 11 (Tschaiakowsky) and "Slavonic Dance" (Dvorak), which made a decidedly favorable impression. Leon Sampaix, a member of the Metropolitan School faculty, gave "Islamy Fantasie" (Balakirew). The other assisting artist was Karl Schneider, baritone, who has just returned from two year's work in Europe. He sang "Pilgrim's Song" and "Don Juan's Serenade." Members of the Musicale who took part in the program were: Marie Dawson, violinist, who played brilliantly a "Polonaise" (Wienawski); Jessie Lewis, contralto, who sang "Nur Wie die Sehnsucht Kennt" (Tschaiakowsky), and Augusta Reutsch, soprano, who sang "Lebt Wohl Ihr Berge" from "The Maid of Orleans" (Tschaiakowsky). The accompanists were Mrs. Kiser, Miss Kipp, Mrs. Cecii Smith and Mrs. Dawson.

Ona B. Talbot's series of concerts for 1910 began February 1 with the Boston Opera Company in "Lakme," Lydia Lipkowsky in the title role. English Opera House was crowded to its capacity with an enthusiastic audience. The opera was splendidly given.

The second concert of the series was given February 7 by Dr. Ludwig Wüllner and the Cincinnati Symphony Orchestra under direction of Leopold Stokovsky. Dr. Wüllner gave songs by Richard Strauss, Max Schillings, Schubert, Schumann and Liszt. The great success of the evening was the dramatic reading of "Das Hexenlied" with orchestra. This difficult work was admirably given and held the audience in close attention through-

out. Leopold Stokovsky, conductor of the Cincinnati Orchestra, is a young man of strong personality who made a decidedly fine impression. He held his men under perfect control and the work of the orchestra was greatly enjoyed. Besides the accompaniment to Dr. Wüllner, the orchestra gave "Death and Transfiguration," Strauss, and "Les Preludes," Liszt.

KATHARINE E. BAUER.

#### MUSIC IN COLUMBUS.

COLUMBUS, Ohio, February 12, 1910.

Concert goes in our city have responded nobly this season, though there have been fewer soloists and more ensemble concerts than usual.

The important event last week was the Flonzaley Quartet chamber concert, which proved to be one of the most thoroughly artistic affairs ever given in this city. Memorial Hall, seating 3,400, is scarcely an ideal place for a chamber concert, but the acoustics are so good that the softest whisper can be heard all over the house. The audience was breathless all through the three numbers, recalling the Quartet again and again. The Flonzaley ensemble leaves nothing to be desired, and it is plainly seen, in our average musician, that there is a growing appreciation of this form of composition.

Clarence Adler, a splendid young pianist, played four numbers at the Flonzaley concert. His numbers fitted into the program scheme without any sharp contrast. His performance was characterized by a beautiful singing tone, clean facile technic and musicianly reading. In Berlin, where Mr. Adler was a pupil of Godowsky, he was a member of the Hekking Trio; in Cincinnati he is a member of the Hugo Heermann Trio, with Hugo Heermann (concertmeister of the Cincinnati Symphony Orchestra) and Julius Sturm, cellist.

An announcement of wide interest to pianists and musicians generally is that Ferruccio Busoni will be here in the Great Southern Theater, March 21.

The Ziegler-Howe Sextet Club will give its second chamber concert in the Hartman Drawing Room Friday afternoon, February 25. Adele Pallen, soprano; Ethel Keating, pianist; Mrs. Wilbur Thoburn Mills, accompanist, are the assisting musicians.

Four orchestra concerts are yet to come—Cincinnati Symphony Orchestra Leopold Stokowsky, conductor, February 28; Pittsburgh Orchestra, Emil Paur, conductor. Grace Hamilton Morrey, piano soloist (Tschaiakowsky concerto), Wednesday evening, March 9; Cincinnati Symphony Orchestra again, March 28, and Theodore Thomas Orchestra, Frederick Stock, conductor, early in May. The music season is still a pleasant anticipation.

ELLA MAY SMITH.

An exposition of musical instruments is to be given at Munich the coming summer. This exposition will be so arranged that it will show the development of musical instruments, especially factory made ones, from the earliest beginnings to the present time. Most of the principal manufacturers of musical instruments in Germany will participate; numerous publications will also take part and there will be an interesting and valuable display of manuscripts.

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## MUSICAL LINCOLN.

LINCOLN, Neb., February 16, 1910.

One of the most enjoyable and successful musical events of the season was a Japanese opera given by the ladies of the Matinee Musicale on the evening of February 1 in the Temple Theater. The following ladies took principal parts: O Hanu San, a lady of position, Alice Widney Conant; O Kayo San, her cousin, Mrs. Phil. Easterday; O Kitu San, her cousin, Grace Cutter; Chaya, her servant, Mrs. R. A. Bickford; American girls traveling, Mrs. Fred Easterday, Misses Knowall, Nora Twinn, Grace Clark and Dora Twinn; their governess, Dorinda Abbott; chorus from the members of the Junior Matinee Musicale.

"Repentance" is the title of a lyric cantata taken from "Paradise and the Peri," by Thomas Moore and set to music by Charles F. H. Mills. It is written for ladies' chorus, violin and piano, and will be given by the Matinee Musicale in the near future—to correct an error appearing in notes of January 26.

Sidney Silber received a royal reception at Minneapolis, where he played with the Minneapolis Symphony Orchestra, Sunday, January 30. Mr. Silber played the second piano concerto of Saint-Saëns and responded to an encore with the Liszt "Rigoletto" fantasy. A return engagement was offered at the close of the performance. The Minneapolis Daily News said:

The playing of the second piano concerto of Saint-Saëns by Sidney Silber, from the University of Nebraska, with the orchestra, was an astonishment to those of us that were so lamentably ignorant of the presence of such a rare artist in one of our neighboring States. It was a magnificent event in every way for both the soloist guest and for Conductor Oberholfer's orchestra. In his extra solo, the Liszt "Rigoletto" fantasy, even more fine extremes of delicacy and grandeur were brought out.

Students of the Wesleyan Conservatory of Music, at University Place, gave their fourth students' public recital, Monday evening, February 7.

The Lyric Glee Club, of Milwaukee, sang a composition of Guy Bevier Williams on the evening of February 3 at Milwaukee. Mr. Williams is a Lincoln musician and is gaining considerable recognition as a composer. The Temple Orchestra will play three of Mr. Williams' compositions here on February 17 under his personal direction.

Robert Stevens, organist of the First Presbyterian Church, announces a series of musicales to be given in the church during the spring, beginning Monday, February 14.

The feature of these evenings will be concerted numbers for organ and piano. The piano soloist for the first concert will be Rita Thomas.

The University Cadet Band gave a concert in the Temple Theater Monday, February 7.

The first of a series of four lectures by Sidney Silber was given on Thursday, February 10. The subject was "The Symphonies of Haydn and Mozart." The G minor symphony of Mozart was performed on two pianos by Mr. Silber and Guy Bevier Williams.

Albert Gregorowich Janpolski will give the sixth artist concert in the University Course, March 3, at the Oliver Theater.

## Another Berlin Triumph for Helen Teschner.

Helen Teschner, the young violinist from New York, continues to display her remarkable gifts. At her second appearance in Berlin, her performances and the reception accorded her indicate that her future is assured. The following criticisms from the Berlin papers refer to the concert which took place at Bechstein Hall, January 22:

It appears as if Helen Teschner should carry off the palm among the violinists this winter. Again on Saturday, in her second concert in Bechstein Saal, she presented herself upon a lofty eminence. Violin playing seems to dwell in this young lady as a part of her physical being—seeming as though her art could not be divorced from the body of which it is an integral part—so much so that one only waits with bated breath for the moment of its realization. From this it is evident that her performances stand upon a high eminence of exclusiveness and individuality. Her conception in style (in Tartini's G minor sonata, in the seventeenth Violotti concerto, and in Bach's G minor sonata for violin alone) shows nothing which has been imparted by teaching—it gives the impression that it always dwelt within her. Such a condition carries conviction with it. The bounteous applause was well earned.—H. W. Draher, Signale für die Musikalische Welt, Berlin, January 26, 1910.

Helen Teschner, of New York, in her second concert, again demonstrated that she is a violinist whose performances must be classed among the pleasurable and the desirable ones. Her round, warm tone falls delightfully upon the ear, and her clean technique proves that this young girl has worked with diligence and understanding.—Vossische Zeitung, Berlin, January 30, 1910.

Helen Teschner has all the qualifications of an artist of the first magnitude. Her cantilena is wonderful and her tone production is vigorous and certain.—Arno Nadel, Musik, Berlin.

Helen Teschner, a young American violinist, promises a great future if one judges by her performances. This is a real talent whose success we will follow with interest.—Courier Musicale, Paris.

The chief orchestral numbers played at the Bremen Philharmonic concerts this winter were Brahms' D major serenade, Haydn's C major symphony, Mozart's G minor symphony, Beethoven's "Eroica," Bach's "Christmas" oratorio and Brückner's seventh symphony.

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## MUSIC IN WINNIPEG.

WINNIPEG, February 12, 1910.

Last evening occurred the third of a series of concerts in the Y. W. C. A. Recital Hall. Misses Robertson and Mollot played piano duos, a vocal trio was given by Mrs. Verner, Miss Eagleton and Norman Douglas, Miss Mollot played a piano solo and Mrs. Armytage was heard in songs.

Ralph Horner has been appointed choirmaster of St. Andrew's Church.

A recital was held on Wednesday evening by pupils, at the Imperial Academy. Miss Hughes gave a good reading with two piano solos.

The pupils of J. C. Murray were heard in a piano and vocal recital a week ago at Williams Piano Company Hall.

Mr. Walker, of the Walker Theater, has arranged for a few good things in the musical line, including: Mark Hambourg, on March 1; Schumann-Heink later next month; the Minneapolis Symphony Orchestra early in April, assisted by the Winnipeg Oratorio Society; Melba in the early fall.

The Elgar Society is to give its second concert, March 7.

The Knox Church Quartet, with Jessie Grant, pianist, will give a concert February 28, assisted by Miss Sutherland, reader.

The Women's Musical Club has given interesting programs the last two Mondays, one of operatic selections, and the last including some choruses conducted by Hotchkiss Osborne, a novelty at these matinees.

The Central Church Quartet, Mr. Matthews choirmaster, gave a miscellaneous program on Thursday. English ballads and an aria from Massenet were sung by the bass, A. C. Codd.

## Syrena Scott Parmelee in New Jersey.

Syrena Scott Parmelee, the dramatic reader whose work with Helen Gauntlett Williams, contralto and pianist, has been frequently mentioned in THE MUSICAL COURIER, appeared herself at an entertainment in New Brunswick, N. J., under the auspices of the choir of the M. E. Church of that city, on the night of February 4. The New Brunswick Home News was most complimentary to the clever Miss Parmelee, declaring that "she never failed to please." February 8, Miss Parmelee gave a successful reading in Trenton, and she is engaged for another program in that city for Tuesday evening, March 8.

Leipzig announces special performances of Wagner and Mozart operas to be sung there in May.

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## MILWAUKEE MUSIC.

MILWAUKEE, Wis., February 10, 1910.

Pepito Arriola played here for the second time last Sunday at the Pabst Theater. Mrs. Shepard arranged for this second appearance. His program was truly wonderful for a twelve year old child. The playing of it was little short of unbelievable. This child plays Bach with remarkable depth and he plays Liszt with astounding virtuosity. His Chopin polonaise was perhaps his best number, and he did it with spirit and a sparkling rhythm that many older pianists sadly lack. Associated with Arriola were Gerald King, a youthful Milwaukee violinist of remarkable talent, and Sophus Marius De Vold, a local baritone, who made his first public appearance here, both of whom were cordially greeted by the large and very appreciative audience. These Sunday afternoon concerts are drawing good audiences and it is to be hoped that the patronage is sufficient to encourage Mrs. Shepard to establish them as a permanent thing.

Mrs. Shepard presented Maud Allan at the Pabst Theater last Monday evening. Miss Allan danced the "Peer Gynt" suite, Bach's "Sarabande" and gavotte, the "Blue Danube" waltz, and her "Vision of Salome." There was a large audience which showed much enthusiasm. The flexibility of her body and the graceful and very expressive use of her hands and arms were most apparent in the Grieg suite, and much of it was extraordinarily beautiful.

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The Catholic Choral Club gave a successful concert Tuesday evening in Jefferson Hall. The soloists were Gertrude Friend Buss, soprano, and Hugo Bach, cellist.

\*\*\*

The Harvester Band gave a concert last Sunday at the Auditorium with Anthony Olinger, baritone, and Frederic Wergin, tenor, as soloists.

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The People's Musical Society was organized last year as an association with Dr. F. C. Mock as president, to give concerts to the general public at a small cost. It was especially designed to reach the working classes, and the concerts were to be given on Sunday afternoons. Jessie Starkweather is the manager and the movement has grown so that the last concert in Juneau Hall Auditorium was given before an audience of nearly seven hundred people. The management has made a great effort to keep the programs on a high plane. Those appearing last Sunday were Mrs. Herman Reel, soprano; Jacob Reuter, violinist; Ella Smith, pianist, and Martinini, magician.

ELLA SMITH.

## Opinions About Kirkby-Lunn.

Madame Kirkby-Lunn will follow up her recent success with the Volpe Symphony Orchestra of New York by giving a song recital in Carnegie Hall Thursday afternoon, February 24. The English contralto's appearance with the Volpe Orchestra brought her nothing but praise. She was heard to special advantage in an aria from Gluck's "Iphigenie in Aulide," while the Saint-Saëns number, "La Fiancée du Timbalier," heard for the first time in America, proved extremely interesting. "Madame Kirkby-Lunn's large voice and corresponding style," said the Tribune, "made her performance a delightful feature of the day's offerings, and there was no lack of apprecia-

tion in the reception accorded her." "Her noble voice," said the Globe, "was heard to marked advantage." "The applause was loud and insistent," said the Commercial. "The size of the audience," said the Times, "may have been caused in a measure by the soloist, Madame Kirkby-Lunn, pleasantly remembered for her appearances at the Metropolitan Opera House. Her voice is what it has been in the past, a beautiful organ, and she sang the airs in a mode calculated to give pleasure." "Her voice," said the Sun, "has a timbre of its own. The middle tones, especially, sounded smooth and resonant. The contralto's intelligence and her respect for the musical phrase counted favorably in all that she did." "The English contralto sang with particularly fine effect," said the Herald. "She was recalled many times by enthusiastic applause."

## Christine Miller Wins Laurels in Milwaukee.

Christine Miller, the Pittsburgh contralto, was one of the soloists at the recent holiday performance of "The Messiah," in Milwaukee. The following criticisms tell of her success in the popular Handel oratorio:

Christine Miller, who sang the contralto role a year ago, was again the soloist in that part last night. The impression she made before was strengthened by her superb singing of the alto passages, for she has the requisites of an enduring favorite. Besides having a rare gift of song, she has the intellectual endowment to enter into and communicate the sympathy and feeling of the passages. That she knows "The Messiah" thoroughly was shown by the fact that she sang entirely from memory, never taking a peep at her notes through the entire concert. She is unquestionably the most satisfactory oratorio contralto that has been heard here in recent years, for she has a list of rare qualifications, which, taken in the aggregate, make a composite that is rarely duplicated. There was genuine sympathy and intelligence, and a sort of reverence in her singing of the arias, "He Shall Feed His Flock" and "He Was Despised," and in her other numbers she filled every requirement.—Milwaukee Daily News, December 29, 1909.

Christine Miller, alto, sang the two arias, "He Shall Feed His Flock" and "He Was Despised," with warmth and depth of feeling. Her voice, of excellent quality, is under admirable control, and she achieved a distinct success.—Evening Wisconsin.

Miss Miller's aria, "He Was Despised," as well as "He Shall Feed His Flock," were both beautifully done.—Milwaukee Sentinel.

Christine Miller's singing in the "He Shall Feed His Flock" aria was done in an exceedingly sympathetic manner and with finish, a quality of her solos especially noticeable in the great contralto lament, "He Was Despised of Men," which won the applause of the evening for the soloist.—Milwaukee Free Press.

Christine Miller proved to be a most pleasing singer, her "He Shall Feed His Flock" and "He Was Despised" being two of the most impressive numbers of the evening.—Milwaukee Journal.

## Nathan Fryer Plays New Works.

Of the younger pianists now before the public, Nathan Fryer, long a personal pupil of Leschetizky, is making a special place for himself as an interpreter of the works of modern American composers. At a Harvard Club musicale recently Mr. Fryer played the piano part of a new trio by Blair Fairchild with Maximilian Pilzer, violinist, and Paul Kefer, cellist, also a suite by Horatio W. Parker, played by the same artists. Much applause greeted the presentation of Mr. Fairchild's new work; and the Parker suite, too, was received with enthusiasm. At the Giban studio, last Friday evening, Mr. Aldrich gave an evening musicale devoted entirely to the works of Blair Fairchild. Nathan Fryer gave a masterly rendering of some new writings and Madame van der Veer sang some of Mr. Fairchild's songs, many of them yet in manuscript.

## Tilly Koenen in "Ruth."

Tilly Koenen, the noted Dutch contralto was the star of the Chicago Apollo Club's presentation of "Ruth" on February 7 and 8. A few critical opinions follow:

Miss Koenen's creation in America of Naomi was a work of art, her voice being admirably suited to the part. She was the real success of the evening. Her enunciation was perfect, her interpretation excellent, and her rendition of the "Lament" praiseworthy in every respect.—Chicago American.

Consummate art distinguished the interpretation of the music of Naomi by Tilly Koenen. This lady not only sang the work in English, but her diction was a thing at which to wonder and admire. Moreover, Miss Koenen sang with infinite feeling and understanding. Not one iota of emotional expression did Miss Koenen miss. It was a beautiful interpretation.—Chicago Record-Herald.

She sang with an authority that was irresistible, with a tonal splendor that rejoiced the soul of the lover of a beautiful voice, with a musicianship that compelled the highest admiration, and with a command of English and a purity of diction that were subject for constant wonderment and delight.—Chicago Tribune.

Tilly Koenen was in her element as Naomi. She caught the poetry of the Orient, and her voice took on a richness of tone color, an intensity of meaning, that made every phrase she sang something of importance. Also her diction was a lesson. There is in her pronunciation a trace of accent, but a distinction and elegance most delightful.—Chicago Post.

Tilly Koenen, having created the title role of Naomi, was no stranger to its exactions, and gave it a vocal richness remarkable. One of the surprising features was her quick acquisition of the vernacular, and the beauty of her diction. She has the vocal volume to match her artistry, and her thorough familiarity with the score gave it an intimate valuation that made its message authoritative and refreshing.—The Chicago News.

Tilly Koenen as Naomi appeared to advantage, and she scored a success with her artistic work of the evening.—Chicago Examiner.

## Volkmann's Philadelphia Success.

The following press opinions bear upon Paul Volkmann's recent operatic success in Philadelphia:

Paul Volkmann's Canio was the most decided triumph. His physique fitted him for his role and the robust tenor sympathetically expressed his passion. After several recalls he repeated the "Lament."—Philadelphia Ledger.

Volkmann was distinctly clever in his impersonation of the clown, while his voice came well up to requirements. Without attempting the audible soba which most tenors use at the conclusion of the "Lament," he sang this famous number with feeling, moving the audience to applause so enthusiastic that he repeated the last part of it.—Philadelphia Bulletin.

The Canio of Paul Volkmann was the more notable achievement in a dramatic way. Volkmann has a ringing tenor voice of good quality, and when he had gained confidence he used his vocal ability to advantage.—Philadelphia Record.

Leoncavallo's new opera, "Maja," had a big fiasco at its recent premiere in Rome. The claue did its best to save the day, and the composer and conductor were called out several times. As the conductor was Mascagni, the public enjoyed the unique sight of the two famous composers appearing arm in arm before the footlights. In spite of the claue, however, the public, especially that part of it that sat in the body of the house, showed its disapproval in no uncertain manner, and the next day the work got a terrible roasting in the press. The critics were unanimous in condemning it. So much was expected of the composer of "Pagliacci" that the disappointment was all the greater.

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LEIPSIK, February 2, 1910.

The seventeenth Gewandhaus program under Arthur Nikisch consists of choral works. They are E. Wolf-Ferrari's "Vita Nuova" ("New Life") for baritone and soprano solos, chorus, piano, organ and orchestra, the solos sung by Elizabeth Boehm van Endert of the Dresden Court Opera and Alfred Kase of the Leipzig Opera. The piano part is played by Paul Aron and the organ part by Karl Straube, both of Leipzig. The other section of the program is from Wagner's "Meistersinger," and includes the third act Vorspiel, the chorus "Wach auf" and the closing chorus. If Ferrari's composition created a great impression when given last season in New York, how much greater must be the impression under Nikisch, as an inspired poet conductor, and in the extraordinarily perfect acoustics of the Gewandhaus. The text of the "New Life" follows the poetic writings of Dante, in which are traced the poet's love for Beatrice, her death and his subsequent vision. The work is divided into prologue, first part, intermezzo and second part, the whole requiring an hour and forty minutes here. Judged on the Gewandhaus rendition, Wolf-Ferrari has delivered a most perfect composition, as earthly values go. Every part seems absolutely inspired and composed in entire control of all the artistic means employed, whether in the apparent simplicity of a classicist or in the modest yet extremely individual means of an ultra modern. Everything is in order, whether gauged by standards of musical composition, or in consideration of successful poetic illusion. The two solo voices here engaged sang superbly and the organ and piano parts were unusually effective in their manipulation by the above named artists. Frequent violin obligatos and violin solo recitatives were impressively played by Concertmeister Wollgandt. The next concert has no soloist. Nikisch will conduct the Brahms third and the Beethoven fifth symphonies.

The fourth regular chamber music evening at the Gewandhaus brought a Handel E flat trio for two oboes and cello, with cembalo (piano) accompaniment; the Brahms F major sonata for piano and cello, and the Mozart C minor octet serenade for two oboes, clarinets, horns and bassoons. Max Reger was the pianist, Julius Klengel cellist; the eight wind instruments were played respectively by Gleissberg, Tamme, Heyneck, Bading, Rudolph, Frehe,

Freitag and Schaefer. It was a most enjoyable evening, through the beauty of the compositions and the splendid renditions accorded.

Following properly upon the lasting favor earned by Zimbalist in his New Year performance at the Gewandhaus, the artist was greeted by a large audience for his recital in the Kaufhaus four weeks later. With the piano accompaniments played by Max Ludwig, a highly talented Reger pupil at the conservatory, Zimbalist played the Handel E major sonata, the first, fourth and fifth movements of the Lalo "Symphonie Espagnole," the Sinding A minor suite a Tor Aulin berceuse, Chopin-Sarasate E flat nocturne, a Sarasate introduction and tarantelle, and the Paganini "Hexentanz." Upon first hearing Zimbalist the auditor finds an artist of so extraordinarily fine fiber and polished musical style that within a few weeks one has about forgotten that it was also a great virtuoso who played so beautifully. But the very next appearance is sufficient to bring the matter to attention anew. The fact remains that Zimbalist shows both an extraordinary bow technic and an extraordinary left hand technic, so that in the extremest hurry and the greatest impulse of the true virtuoso the bow and hand remain as perfectly in balance and finish as before. The Zimbalist vogue is one that should last forever, since his entire work is that of the true musician and his personality is such as immediately to endear him to his audience and still more to those whose privilege it may be further to know him. The enthusiasm at this Leipzig recital required the giving of several additional selections, and as on the occasion of his Gewandhaus appearance, the Leipzig press granted full recognition as cheerfully as before.

At the eighth people's symphony concert in Albert Hall, Marie Heisler, contralto, of New York, sang with the Winderstein Orchestra, the Saint-Saëns "Samson et Dalila" contralto aria, and with piano a "Klärchen" song from Schubert's "Egmont," the Brahms "Mainacht" and Strauss' "Wie sollten wir geheim sie halten." The orchestra played a Haydn B flat symphony, the Berlioz "Roman Carnival" and Weber's "Aufforderung zum Tanz." Second Concertmeister Jani Szanto played for the first time here the first violin concerto by Peter Stojanovitch, now instructor on violin at Vienna Conservatory. A week before the same orchestra and same soloists had given the program in Magdeburg. Miss Heisler, whose singing has been repeatedly mentioned here in connection with the instruction of Mrs. Alves, and her appearance at Hotel Pologne in November, achieved the same beautiful results and pronounced popular success that have been hers wherever she has appeared. The new violin concerto is one of fine writing for the solo instruments and extreme musical poverty in the writing for orchestra, so that the work has no place among its contemporaries. Szanto was still so splendid an artist as to win great esteem from everybody. Beautiful school and fully inspired, fully refined musicianship combined to make his entire playing admirable. With the first concertmaster Wuinen, the orchestra is thus fortunate in the possession of two agreeable young artists as principals. Szanto has a strong desire to play the Reger concerto next year.

The eighth Philharmonic concert under Winderstein had

no soloist. There were the Tchaikowsky fourth symphony, Granville Bantock's comedy overture "Pierrot of the Minute," and Georg Schumann's variations and double fugue on a polly theme. The acoustics of the Albert Halle are so imperfect as hardly to permit reliable judging of performance, but by industrious visiting around the upper tiers and gallery it was found that the playing of this program was done in relatively perfect ensemble. From any part of the house it was evident that the men were playing in great verve. The Bantock overture is of pure program intent, but is comparatively good for nothing on any claim. It is easy to discern the marks of the hammer, hatchet, saw and axe which seem to have been details in the program of getting it together. Bantock may be writing a great deal of good music, and if so it is the more unfortunate that he is introduced here by so poor a composition. Winderstein said that he had frequently seen the work on English programs, and he assumed that the composition would be at least representative.

In Rome, on February 1, violinist Sascha Colbertson was received in private audience by the Pope, who presented the gifted youth with a large gold medal.

At Clara Birgfeld's third recital Max Reger assisted her in renditions of the Brahms-Haydn variations and the Beethoven-Reger variations for two pianos. She played also a C sharp and an E major etude by Scriabine and the B major etude (Carillon) by Liapounow. The playing was very enjoyable, as in previous recitals. The Reger variations on a Beethoven theme were long considered the composer's most valuable work, and so do they maintain great value as pure music. They were perfectly clear in this playing, yet a poor performance could have made them practically unintelligible, since they are by no means simple, either in structure or musical content. Within a few seasons it would not be surprising to find them set for orchestra, in which form they could be enjoyed by many persons to whom they cannot now appeal.

EUGENE E. SIMPSON.

#### Calzin with Burlington Musical Club.

Alfred Calzin gave a recital at the Burlington Musical Club on January 24 which was regarded as one of the musical treats of the season. The Burlington (Ia.) Evening Gazette said:

His touch is pure velvet and crystal; it is limpid and mellow, but clear, pellucid, crystalline. The long lingering sweetness of his singing tones, the rich tonal coloring, all iridescence and opalescence, the swift pagantry of his sound pictures are of unsurpassed beauty. His arpeggio and scale work were at times a delicious ripple of sound, yet the hearer could pick out every lightest note, while his rhythm was almost hypnotic.

#### Josef Weiss Returning to Germany.

Josef Weiss, the pianist who came to this country to the late autumn to fill a number of engagements, sailed for Germany Saturday of week before last.

Ludwig Hartmann, the well known Dresden composer and critic, died in that city last week, at the age of seventy-four. He was a pupil of the Leipzig Conservatory and later of Liszt, and achieved literary fame chiefly as a warm pen advocate of the new movement in music.

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SAN FRANCISCO, Cal., February 10, 1910.

Teresa Carreño, the celebrated pianist, made her reappearance in San Francisco with two concerts at the Garrick Theater on February 3 and 6. Madame Carreño ranks conspicuously among the great contemporary pianists and is, beyond any question, the most eminent woman pianist of the present day. Her playing is remarkable for almost masculine vigor and is combined with much romantic charm and poetry, and she is a most brilliant technician. Her rendition of the "Celtic" sonata, by MacDowell, at the concert of February 3, was masterly. That Carreño is an excellent Beethoven interpreter was evinced in the rondo in G minor, which revealed the brilliant virtuosity of her left hand. She played Schumann's quintet, op. 44, with the assistance of the Lyric String Quartet, of San Francisco, on February 6. The Quartet did very well and was entitled to a share in the enthusiastic applause of the large audience. The rendition of Bach's gigantic tone picture, "Chromatic Fantasia and Fugue," showed to the highest degree the technical and interpretative qualities of the artist. Of the Chopin group, the nocturne, op. 13, and fantasia polonaise were two of the most interesting features of the evening.

David Bispham, the famous song interpreter, has been engaged to take a prominent part in this year's Bohemian Club Jinks. It is the first time, the writer understands, that the Bohemian Club has engaged the services of noted outside artists for its renowned and highly artistic performances at Bohemia Grove in Sonoma County.

The Ebell Club, of Oakland, shows an increased activity this year, according to the February bulletin. Of particular interest is the choral section of the Ebell. The "Colonial Day," on February 22, provides in its program "Minuet," by Patty Stair, and "Wanderer's Night Song," by Dudley Buck. On the program for February 8, Edna Willis Wellmann and Mrs. E. N. Ever appeared as piano and vocal soloists, showing excellent musicianship. A lecture will be delivered by Mlle. Soulas on "Historical Châteaux of France," and two by Sofia Neustadt on "Development of Vocal Music."

Georg Krüger, the distinguished pianist, a pupil of Theodor Leschitzky, recently engaged for the piano department of the California Conservatory of Music, will give his initial concert under the auspices of the conservatory, for the music lovers of the Bay Cities, at Ebell Hall, Oakland, on Thursday, February 17. Ignaz Haroldi, recently from Berlin, and principal of the violin department of the conservatory, is to open branch studios in Oakland on March 1, and he will appear at Ebell Hall toward the end of this month.

The Stewart Orchestral Club of Oakland, with thirty-five active members, entering its second season, will give

the first concert on March 1 at Ebell Hall. One of the features of the concert will be the overture to "The Merry Wives of Windsor." The steady and thorough work of the club is gaining many friends among the music lovers. Among the symphonic works presented during the last season were Schubert's unfinished symphony and Haydn's second symphony.

The Musical Association of San Francisco has filed articles of incorporation for the purpose of "devising means of increasing the interest and understanding of all that is best in music among the people of San Francisco and to make it possible to organize a local symphony orchestra and chorus." It is the intention of the association to start next fall with a series of six to eight symphony concerts, to be given at the new Columbia Theater. Popular concerts and free concerts are contemplated. The construction of a combined opera house and concert hall is one of the future plans of the association, and, in connection therewith, the creation of a grand opera circuit in co-operation with the large cities of the West and Northwest, including the cities of San Francisco, Los Angeles, San José, Sacramento, Fresno, Portland, Seattle, Spokane, Tacoma, etc. Another object in view is the educational broadening of the understanding of music and its kindred arts by engaging home and foreign attractions, vocalists and instrumentalists for concerts, under the auspices and the direction of the Musical Association of San Francisco. The incorporators are: Dr. A. Barkan, T. B. Berry, E. D. Beylard, Antoine Borel, W. B. Bourne, J. W. Byrne, C. H. Crocker, W. H. Crocker, Frank Deering, Alfred Esberg, J. D. Grant, Frank Griffin, E. S. Heller, John D. McKee, William Mintzer, J. D. Redding, John Rothschild, Leon Sloss, Sigmund Stern, Stanley Stillman, R. M. Tobin. The first board of trustees consist of: T. B. Berry, president; John Rothschild, secretary, and J. D. McKee, treasurer. R. M. Tobin is the chairman of the committee on music.

ERNEST HORSTMANN.

#### Elman Captures Detroit.

Mischa Elman has conquered Detroit. That city capitulated to the young Russian without demur. Two interesting press comments are the following:

ELMAN UPHOLDS REPUTATION AS MASTER OF THE VIOLIN.

Probably never before has an artist made a more instantaneous impression than this Elman, who came a stranger. From the opening bars of the Lalo symphony to his last note the young man had his audience at his feet, so to speak, and brought forth well-merited encores after each number. He is a sane and virile player, this Elman. While he has the buoyancy and enthusiasm of youth in his manner as well as in his playing, he has, besides, the finish necessary for an artist of the biggest kind.

Technically, his playing is as near perfect as one could wish it. He is absolutely master of his instrument, and the most difficult music seemed like child's play to him. He gets a tone that is exquisitely beautiful. It is doubtful if Detroit has ever witnessed a more artistic performance on the violin than that of Elman.

Elman is an artist of the first water—a violinist of surpassing merit.—Detroit News.

Elman came and there is no doubt of the fact that he conquered, and conquered magnificently.

Elman is undoubtedly a marvelous violinist and it is pleasing to speculate what years and maturity will do for him. The audience was dazzled by the amazing virtuosity displayed in the Wieniawski "Faust" fantasia; it was more than interested in the dash, style and color revealed in the Lalo symphony; it was rather astonished by the sturdy qualities of the Handel sonata in D major; it was entranced by the lofty beauty of the Wagner "Preislied." It was melted and made captive by the sentimental and melodious nature of the player's own arrangement of the Schubert serenade; and it wondered at the precision, delicacy and intonation in the Paganini work. The young Russian has enough in style, personality and real musical qualities to place him among the wonders and his career will be watched with great interest.—Detroit Journal.

#### Saturday Club Presents American Music.

The Saturday Club of Sacramento, Cal., for which some of the greatest visiting artists have been engaged, presented a program, February 5, devoted exclusively to compositions by American composers. The program, which follows, includes scores by several California composers:

Program Analysis.

Louise Gavigan.

Piano—  
The Eagle, op. 32, No. 1 (Tennyson).....Edward MacDowell  
Shadow Dance, op. 39, No. 6.....Edward MacDowell  
Anna Dyas.

Songs—  
Your Tender Voice Lulls Me to Rest.....Caro Roma  
Violin obligato, Mrs. Edward Wahl.  
Spring Song, op. 10, No. 2.....Oscar Weil  
Florence Wenzel.

Piano—  
Idyl in B flat, op. 28, No. 4 (Goethe).....Edward MacDowell  
Dance of the Dryads, op. 19.....Edward MacDowell  
Edna Barnes.

Song, Sunset (Sidney Lanier).....Dudley Buck  
Edna Zimmermann.

Piano, Polonaise, op. 46, No. 1.....Edward MacDowell  
Hazel Pritchard.  
Song, The Moaning of the Sea (Sea Songs; Roma).....Caro Roma  
Madame Caro Roma.

Organ, Pastorale.....Arthur Foote  
Ruth Pepper.

Song, The Dream-Maker Man.....Ethelbert Nevin  
Bernice Smith.

Piano, Polonaise in D flat, op. 11.....J. H. Hahn  
George Anderson.

Songs—  
The Lost Child.....Arthur Shepherd  
Requiescat (He Sleeps) (Katherine Ruth Heyman),  
Arthur Farwell  
Mrs. J. N. Wilson.

Piano—  
The March Wind, op. 46, No. 10.....Edward MacDowell  
A Memory, op. 31, No. 3.....Edward MacDowell  
Florence Linthicum.

Songs—  
Danza.....George W. Chadwick  
Ashes of Roses.....Arthur Foote  
Mrs. Charles Mering.

Piano, Petites cloches dans la brume (Little Bells in the  
Fog), op. 5, No. 1.....Francis Hendricks  
Mrs. Eugene H. Pitts.

Melodrama, The Lady of Shalott (Tennyson).....Albert I. Elkus  
Alice Colman and Albert I. Elkus.

#### Oumiroff at Vassar College.

At Vassar College, Poughkeepsie, on Friday evening, Bogea Oumiroff gave a recital which embraced examples of famous German lieder, unfamiliar old French songs and modern Bohemian songs. The aim of the Vassar musicale is always educational, and Mr. Oumiroff's program was arranged accordingly. The songs of Dvorák found a prominent place in the evening's entertainment, Mr. Oumiroff himself playing the accompaniments to these. Benvenuto Socias, the Spanish pianist, accompanied Mr. Oumiroff in all the other songs, and shared the honors of the evening with him.

#### Pearl Benedict in Schenectady.

By the excellence of her singing in Rossini's "Stabat Mater," given in the Church of St. John the Evangelist at Schenectady, recently, Pearl Benedict added one more success to her long list, showing a thorough understanding of this class of music. Miss Benedict also took part in the miscellaneous program which preceded the Rossini work, singing "Saviour, Breathe an Evening Blessing" by Ries in a very impressive manner. The beautiful quality of her contralto voice was greatly admired and there was much favorable comment upon her art.

Weber's "Euryanthe," in the adaptation by Gustav Mahler, was heard this winter in Prague.

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**Bispham's Continued Successes.**

David Bispham continues his success wherever he is heard. In the Middle West, where he is on tour at present, Mr. Bispham has been receiving most laudatory notices, of which the following are typical:

An unmistakable success in every way was the concert given last evening by David Bispham, under the auspices of the Mendelssohn Club. An imposing audience filled the spacious auditorium. It would have been impossible for the club to have made a wiser choice of artist or one more pleasing and at the same time instructive to music students and general public alike.

On three previous occasions, David Bispham has charmed Rockford audiences, but his work of last evening was a new revelation, even to those who have heard him many times. Mr. Bispham prefaced his program with a few remarks in reference to the English words which he used for his songs throughout the program. He spoke of the necessity of having good English translations for the texts of songs written in a foreign language, and he also called attention to the great need on the part of singers of acquiring a clear enunciation. While Mr. Bispham does not in any way depreciate the value of a knowledge of a foreign language to the student of vocal music, he is determinedly advancing the cause of English as the language for American singers.—The Rockford Morning Star, February 15, 1910.

That David Bispham has a peculiar charm all his own and the sort of charm that has an especially strong grip on concert audiences was demonstrated again last night when he gave a delightful song recital and recitation program at the Pabst Theater, with the Arion Musical Club. Mr. Bispham can always be depended upon to dispense some pleasing surprises in the way of hitherto unheard songs, and sometimes the works of unknown composers. Besides, he is one of the few great artists now before the public who has the courage or the good sense to sing an entire program in English before an English understanding audience.

Judging from his singing last night it would seem that the years have no effect other than a mellowing influence on the gifts of this delightful artist. To say that he has temperament is absurdly trite. The audience could honestly fling back at him the words of one of his own songs: "I am thy harp that all unknown thou sweepst, strung to a thousand melodies of thee." For Bispham certainly has the power to sway an audience, moving his hearers to an appreciation of tender sentiment in one song and giving them horribly uncomfortable chills in another. For instance, in singing Henry F. Gilbert's musical setting to Robert L. Stevenson's "Pirate Song," with its pirate-like yell of "Fifteen men on a dead man's chest, Yo! Ho! Ho! and a bottle of rum," he chased a whole gamut of emotions through his auditors, and at the close of that song there was a tremendous tumult of applause that brought Mr. Bispham back to sing "Danny Deever." There is some undefinable quality in Mr. Bispham's glorious baritone voice that portrays with terrific emphasis the vivid message of these songs. No one who has once heard him sing "Danny Deever" can ever forget that experience.—Milwaukee News, February 11, 1910.

**Carreño Stirs Los Angeles.**

The Pacific Coast has been stirred musically to an unprecedented extent during the present season, one of the chief factors being Teresa Carreño, whose playing at Los Angeles on February 12 caused such a commotion among the musical elements of that city. The Los Angeles Examiner of February 13 comments as follows:

When Madame Carreño let her marvelous fingers command the domain of the keyboard, and the resulting tones poured measureless volumes of the things that Grieg had put in the score, feeling them, understanding them, and making us understand them, we had an episode which will not be forgotten.

As one who has heard almost all the notable artists on that instrument of the present day, I can only say that she impressed me more than any other one.

Usually a pianist is perforce of the requirements of the instrument wonderful in point of technique and stupid in matter of ex-

pressiveness. This lady gives the piano about the same emotional quality that we ascribe to violin playing.

If the opinion of one unversed in musical lore is of value, it is that she is the superior of all rivals.

**Schumann-Heink Draws Tears.**

Madame Schumann-Heink's farewell song recital in Los Angeles on February 11 was an event long to be remembered. Hundreds were turned away and the cheering and applause were of the sort that makes history. The Los Angeles Examiner of February 12 speaks as follows:

One great wave of enthusiasm carried four thousand people off their feet last night at the Auditorium.

Madame Schumann-Heink had sung her last song. It was really the last, according to the itinerary of the great contralto, and yet there was a mute prayer upon every lip, a silent supplication in every tear-dimmed eye, for one more, one very last thrill from the magnificent throat.

But it was the last.

Never was an audience slower in leaving the big auditorium. The final notes of Mendelssohn's aria from "Elijah" lingered with the persistence of a soothing balm in the hearts of the multitude. Minutes passed. Again and again the great singer returned to the footlights and bowed in smiling acknowledgement of the tumultuous ovation.

Five times, six and seven times the singer reappeared before this vast host of admirers, and still the people stayed and applauded, craving for one more look upon the features of the woman whose vocal art and charming personality had captivated them.

Finally the audience rose. A last outburst of applause, one more hand-kiss from Schumann-Heink, again a whispered "Gute nacht," and the greatest dramatic contralto of all times had bidden adieu to one of the most representative audiences in the history of the Los Angeles Auditorium.

**A Fanning Holiday.**

Cecil Fanning is to have the unusual distinction of a holiday named for him at the Tennessee College for Women. Mr. Fanning has filled three successful recital engagements at this college, and the faculty has decided to establish "A Fanning Holiday," which will be given each year when Mr. Fanning returns to Tennessee College to give a recital. Mr. Fanning's third return engagement at Vanderbilt University, Nashville, and Tennessee College, Murfreesboro, on February 14 and 15, drew record breaking houses. The following is from the Nashville Banner of February 15:

Mr. Fanning proved himself anew a consummate artist. He seems to have a perfect vision of the meaning of both poet and musician in each selection—"depth on depth" of meaning is sympathetically unfolded—and in addition there is always the stamp of the singer's individuality, which gives new vividness and power.

Next to his exquisite artistry and mastery of technique, what give Mr. Fanning's fine baritone its deserved prestige are his dramatic gifts, beauty and evenness of tone, his clearness of enunciation and musical versatility.

In two of his selections Mr. Fanning displayed that dramatic ability which will make him one of the great grand opera stars of his generation.

**Liza Lehmann to Return Next Fall.**

Liza Lehmann, the celebrated composer, who has just finished her tour in this country, will sail for Europe on February 26. Madame Lehmann's concerts have been so successful that she has signed a contract with Manager R. E. Johnston to return to this country next October for a tour of forty concerts. She will bring her own quartet with her from abroad.

**Kirkby-Lunn's Recital Program.**

Madame Kirkby-Lunn, the English contralto, will sing the following program at her Carnegie Hall recital Thursday afternoon, February 24:

Old Italian—	
Glote al canto mio.....	Peri
Piangero la sorte mia.....	Handel
Papillette.....	Cariassini
O wusst ich doch den Wag zurueck.....	Brahms
O Nachtigall.....	Brahms
Das Mädchen spricht.....	Brahms
Meine Liebe ist gruen.....	Brahms
L'esclave.....	Lalo
Il pleure dans mon cœur.....	Debussy
Beau Soir.....	Debussy
Jeunes fillettes.....	Weckerlin
The Sea.....	MacDowell
A White Rose.....	Percy Pitt
An Impression.....	Percy Pitt
Four by the Clock.....	Mallinson
To Me at My Fifth-Floor Window.....	Mallinson
Anakreons Grab.....	Hugo Wolf
Verschwiegene Liebe.....	Hugo Wolf
An?.....	Hugo Wolf
Wanderlied.....	Hugo Wolf
Der Freund.....	Hugo Wolf

Following her New York recital Madame Lunn will resume her concert tour under Loudon Charlton's management. The singer appeared last week with the Minneapolis Symphony Orchestra and the St. Louis Symphony Orchestra, and she will be heard with the Boston Symphony Orchestra in Hartford on February 28. Madame Lunn will remain in America only until the middle of April, as important festival engagements necessitate her return to England early in the spring.

**Flonzaley's Farewell Concerts.**

So phenomenally successful is the season proving with the Flonzaley Quartet that it is now definitely decided that this organization will return to America next season. In all likelihood the Flonzaleys will be here for a much longer period than has been possible this year. Their bookings have exhausted all the available dates, and many cities have been disappointed at being unable to hear them. The Quartet is now in the Middle West. Concerts were given last week in Cincinnati, Chicago, Faribault and Minneapolis, while the points on this week's schedule are Milwaukee, South Bend, Buffalo, Oberlin and Toronto. The last of the New York series of three Mendelssohn Hall concerts will be given Tuesday evening, March 1, the program including: Mozart's quartet in C major; Sanmartini's "Sonata a tre" and Schumann's quartet in A minor, op. 41, No. 1.

**Gruppe at Detroit.**

The following extract relates to Paulo Gruppe's Detroit appearance:

Gruppe seems to have a love for the deep, low tones of his instrument and makes them big whenever it is possible. He possesses good technique, with admirable intonation, and poetic interpretation. His best number was Max Bruch's "Kol Nidrei." It abounds in difficulties, but they were apparent only to the musician.—Detroit Free Press, February 8, 1910.

"Johannisnacht," a lyric opera in three acts, by Edgar Vogel, had its première at the Detmold Opera recently and scored a success.

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## MAHLER CONDUCTS DEBUSSY.

The seventh pair of concerts in the regular Philharmonic series took place at Carnegie Hall last Thursday evening, February 17, and Friday afternoon, February 18, and delighted a discriminative audience because of the diversity of the program and the fascinating manner of its performance.

Wagner's "Faust Overture" and "Siegfried Idyll" had been heard at a previous concert of the Philharmonic, but the repetition last week proved to be a renewed pleasure. Mahler put ingratiating color and interpretative detail into both of the familiar works. Tchaikowsky's fantasy overture, "Romeo and Juliet," opened the program, and received a vivid and compelling reading which brought out all the wealth of pictorial suggestiveness and passionate intensity contained in this most sincerely felt of all Tchaikowsky scores. The subject was one to inspire the temperamental Russian composer, for he knew well how to sound in tone the vehement as well as the lambent language of love.

The chief interest centered in the three Debussy numbers, "Clouds," "Fêtes" and "Sirens," because they constituted music of a genre which Mahler admittedly has not cultivated very much in his concert career, and curiosity was rife both to hear the Frenchman's tone miniatures and to observe the Bohemian conductor's treatment of them. It can be said at once that Mahler grasped thoroughly the intent of Debussy and in his orchestral presentation gave forth all the delicate atmosphere, blending of color tints, and exotic spirit contained in the characteristic scores. As for the pieces themselves, they form a timely and significant contribution to the modern literature and prove again how much the art world is indebted to this imaginative Parisian tone-painter, for he has shown music how to travel in a new direction without following slavishly in the footsteps of the broader road hewn by Mozart, Beethoven, Liszt, Wagner and Strauss. The Debussy idea, made familiar through his piano pieces and songs, his "Blessed Damozel," and his "Pelleas and Melisande," needs no detailed explanation at this time, and for the matter of that, his music is essentially the kind that explains itself best by being heard. To speak of it, as most critics do, merely as "vague," "fleeting," or "evanescent," is to give an altogether misleading notion of Debussy's many-sidedness, for the "Fêtes" is a most vigorous piece of writing, and far from being "vague," presents a most definite tonal "program," quite in keeping with its title. A country festival is imagined, and the mingling of the various musical and other sounds reveals descriptive ability of the highest order—but psychological rather than physical. "Sirens" is another remarkable bit of composition, in which a female chorus plays an instrumental role, and merely by melodious and varied sounding of the vowel "ah" succeeds in delivering a musical message much more potent than if it had taken the

form of textual utterance. A real song of the sea, this "Sirens." The "Clouds" is Debussy in his best known manner, shimmering, dreamy, sensuous.

Berlioz's brilliant and unduly neglected "Carnaval Romain" overture ended a singularly interesting program with esprit and buoyancy.

### BUSONI THRILLS BUFFALONIANS.

BUFFALO, N. Y., February 18, 1910.

A man who has reached Olympian heights commands one's reverential admiration. Such was the mental attitude of the music lovers who heard the intellectual giant, Ferruccio Busoni, the pianist and composer, at Convention Hall on the evening of February 11. Busoni repeated the colossal program given at his first New York recital, January 25, in Carnegie Hall. Busoni is beyond criticism—an incomparable personality. The great pianist had very little respite, for whenever he retired for a moment's rest, the frenzied audience recalled him again. At the conclusion of the program, people refused to leave their seats. After deafening calls and applause, the tired musician appeared again, and conservative Buffalonians, forgetting dignity, crowded around the platform while he played Liszt's matchless Campanella.

Gisela Weber, violin virtuosa, played a program of sterling excellence in Twentieth Century Hall last Thursday evening. There was an unusually large audience for a recital consisting mainly of Handel, Bach, Corelli, Mozart and Brahms. Madame Weber's tone is Kreisler-like in breadth, and her performance solid and sincere.

Language is inadequate to describe the magnificence of the program given by the Mendelssohn Choir, Dr. Vogt conducting, and the Theodore Thomas Orchestra, with Frederick Stock, director. Convention Hall held an immense audience, that listened with feelings akin to awe to the heavenly music of the famous Toronto choir. Lotti's "Crucifixus" and Grieg's "Stella Maria" seemed to be a foretaste of the music sung by the "choir invisible"—exquisite in religious solemnity and tonal quality. The singing of Brahms' "German Requiem" was exceedingly impressive, approaching sublimity. In "Land Sighting" the choral work was fine, and the solo as sung by Claude Cunningham surpassed all others who have tried to interpret it in this city. The beauty of the men's voices in this selection was remarkable. Later the women's voices were heard to fine advantage in Dr. Vogt's exquisite "Indian Lullaby." No wonder critics all agree that no other organization in the world can equal the Mendelssohn Choir. The first orchestral number was the thoroughly Russian composition, "Solenelle," by Glazounow, followed later by the magnificent tone-picture, "Theme and Variations," by Tchaikowsky, the brilliant Polacca was especially admired. Chorus and orchestra reproduced the chorale from Wagner's "Die Meistersinger."

Most gratifying were the frequent ovations accorded Dr. Vogt and Mr. Stock, each being recalled many times.

Jessie Perry, of Toronto, accompanist for the Mendelssohn Choir, evinced skill as an organist in the heavier choral numbers. This concert on St. Valentine's Day, February 14, will not soon be forgotten. The guarantors and executive committee of the Philharmonic Chorus were in evidence, pleased to have secured such a magnificent treat for Buffalo, shared in by people from Rochester, Jamestown, Niagara Falls, Lockport, Fort Erie, etc. The visiting organizations with the aforesaid committee, etc., were beautifully entertained after the concert at the Buffalo Club on Delaware avenue.

The Philharmonic Chorus rehearses busily each week, making great preparations for the annual May Festival. In addition to the soloists heard last May (Margaret Keyes, Herbert Witherspoon, Dan Beddoe), the music committee has engaged Emmy Destinn, who has never been heard in this city.

A song recital was given by Rebecca Cutter Howe, soprano, assisted by H. Edward Cumpson, pianist, William J. Gomph at the piano, on Tuesday evening, February 15, at Aeolian Hall, for the benefit of the new Hahnemann Hospital, under the auspices of the Associate Board. Owing to the inclement weather (and the counter attraction of the first political convention held in Buffalo by women, with Dr. Anna Howard Shaw, to help celebrate Susan B. Anthony's ninetieth birthday) there was not so large an attendance as there should have been at the song recital, which opened with prelude in E minor, Mendelssohn, and thirty-two variations in C minor, Beethoven, played by the brilliant young concert pianist, Mr. Cumpson. Mr. Cumpson plays delightfully, but wishing to excel he intends to go abroad again for further study. Mrs. Howe is much liked as the solo soprano of St. Paul's Cathedral. Her services here are in great demand. Before the holidays she was the soloist at a concert given by Dr. Schorch, with one of his choral societies, the Haragari Frohsinn. Mrs. Howe's voice is big, flexible and sweet, and she sings as joyously as a bird. Mr. Gomph's accompaniments either on piano or organ are always inspiring, because he is always in sympathy with the one accompanied. His thorough musicianship is conceded, judging by numerous engagements outside of his work as a teacher, organist and choir director of the Lafayette Avenue Presbyterian Church.

VIRGINIA KEENE.

### Calzin in the South.

Alfred Calzin's piano recital at Columbia, S. C., was commented upon as follows:

Alfred Calzin's piano recital was one of the notable musical events of the season in Columbia, and the reception given the young pianist proved the appreciation felt by his enthusiastic audience.

Mr. Calzin proved himself an artist of exceptional ability, and while he enters into the spirit of the composers in his intimate interpretation of their works, his playing is expressive of intense individuality and temperament. The fluency of his technique is delightful and his touch vibrant with color and warmth. Especially striking was his production of a sustained singing tone, as if with the touch of a magician's fingers he awakened the innermost soul of the piano into song.—Daily Record, Columbia, S. C., February 8, 1910.

Arturo Vigna will lead the French and Italian works at the new Angelo Neumann Opera House to be built in Berlin.

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DRESDEN BUREAU, THE MUSICAL COURIER, 1  
EISENSTUCKSTR. 16, JANUARY 25, 1910.

The fourth symphony concert of Series A gave a Bruckner symphony, the sixth, which lasted nearly an hour under von Schuch's lead. The Bruckner cult seems to have received much attention from the Royal Orchestra and its famous director, as this makes the seventh time that one of the Vienna composer's symphonies has been placed upon the program within late years. Schuch gave the Bruckner work a clear exposition. Handel's "Concerto Grosso," in D minor, was also on the program, and given with almost unwonted brilliancy and bravura.

The Lieder Abend of Georg Fergusson, the American baritone from Berlin, was a success. Sure of himself and the work he has to present, Mr. Fergusson has a fine voice and interprets with musical taste and feeling. With his interesting appearance and sympathetic personality, he should not be long in making an enviable career for himself as a concert singer. His program consisted of old Italian songs of Handel, Carissimi and Cesti, and also of Brahms and Wolf. He won favorable press criticisms and was very very well received.

Hans Neumann, who has lately returned from England with an English wife, attracted nearly the whole musical world of Dresden to his late concert, as he is an old favorite here. It was wonderful with what degree of precision the live musician and the dead machine preserved the ensemble, in rhythm, tempo, ritordandi, rubato, etc. The sonata of Mr. Sherwood, who assisted at this concert, is a work full of good, intellectual music, with a prevailing tendency toward chromatics and passage work. The piano part is excellent, while that for the violin is exceedingly difficult. Some parts contain much poetic sentiment, characteristic of Mr. Sherwood's style, but the work as a whole contains intricate treatment of interesting thematic matter, and considerable unity of thought and conception is evident throughout. A word should be devoted to his ex-

cellent piano playing, the warm vitality of his touch forming a pleasing feature. Johannes Smith rendered valuable assistance on the cello in the Dvorák trio, above mentioned.

The program of Miss Melville in her concert, which fell on the same evening, indicated at once the serious trend of this temperamental young pianist of the school of Leschetizky. Perhaps it was a little too serious, since to offer no less than three long works of such earnest and deep import is a little too much for the musical digestion of even our grave and serious Dresden public. The numbers were Schumann's sonata in F sharp minor, Brahms' sonata in F minor, Schumann's "Kreisleriana," Brahms' "Intermezzo," and the rhapsody in E flat. Miss Melville managed to convince her hearers of her high artistic purpose, and her wonderful power of entering into the very soul of the work she reproduces with so much fidelity to the composer's intention. Vitality, energy, warmth, a marked

called with enthusiasm a number of times, the young pianist responded with Schumann's romanza and "Vogel als Prophet."

The second and last Lieder Abend of Elena Gerhardt and Arthur Nikisch was even a greater success than the first one, if that were possible. Yet, if anything could be better than the best, it would seem so in this case, as they fairly outdid themselves. Gerhardt was in the best of form—in fact, she never seemed more superb, never so full to overflowing of the pure joy of song, which seemed to fill every note and rang out again and again in no uncertain sounds. To hear her in such songs as Schumann's "Wer machte dich so krank" and "Alte Laute"; in Brahms' "Au eine Aolsharfe" and "Der Schmied"; in Strauss' "Ruhe meine Seele" and the "Heimliche Aufforderung," and to perceive the wonderful s'entendre between her and Nikisch's marvelous manner of accompaniment is one of those rare privileges for which every one ought to be grateful and which marks these evenings as among the events of a lifetime. Encores were demanded until the lights were put out, and she sang Strauss' "Ständchen" practically in the dark.

Following this exceptionally fine concert was that of an equally celebrated organization, though of quite another sort, the Bohemian String Quartet, which gave its second concert the next day. On the program were the E flat major string quartet of Dvorák, op. 51; the E minor string quartet of Verdi, and the Beethoven E flat major quartet, op. 127. All these famous musicians were evidently thoroughly in the spirit, and so they gave a memorable interpretation of the Dvorák number. The beautiful "Elegie" and "Romanze" especially will scarcely ever be heard more perfectly rendered. The Verdi quartet, so seldom played, they endowed with all its sprightly verve, its delicate piquancy, its dainty, tender sweetness, and in all these respects it formed an interesting contrast to the preceding number. One might not altogether agree as to the interpretation of Beethoven, yet the Bohemian standpoint has also its value. A vociferous and long ovation was offered this Quartet at the close of the program. The hall showed far too many empty seats, although the galleries were crowded with students and prominent musicians.

On the same evening the Gewerbehause Orchestra gave one of their regular symphony concerts in the Gewerbehause. On the interesting program was an arrangement for orchestra of Schubert's "Hungarian March," by Charles H. Matthews, an American musician, who has for the past few years thoroughly identified himself with Dresden musical life and work. He has made orchestras and orchestral work a serious study, and has indeed devoted much time to study, while in Dresden, with leading musicians. Serious work was evident in this arrangement of the march, and it is seldom that one hears more general euphony,



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skill in characterization, as also a charm of poetic fantasy, are the hall marks of this veritable pianistic genius. The "Kreisleriana" seemed her finest effort. It must have been evident to all who heard her that in Miss Melville there is a pianist with whom the musical world will have to deal in future, especially if she will devote some time to the cultivation of more reserve force. After being re-

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more symmetrical proportion and balance, or happier combination of the instrument: than Mr. Matthews has shown in this work. Further, if one could judge from one selection, the composer displayed marked qualifications as a director both by his personality as well as his command of the men and their instruments, proving that he is no tyro in his vocation. Mr. Matthews directs with authority and with no uncertain beat, and, moreover, elicits a ready response from his men. The composer and the work were well received. E. POTTER-FRISSELL.

#### Kreisler at Wilkes-Barre.

"The Great Kreisler" is the heading of an article in the Wilkes-Barre, Pa., Record of February 3, portion of which is herewith reprinted:

Never have we seen a house more enwrap in the call—the imploration of a voice—for though it was an instrument it was no less a voice ringing in charm, eloquent in persuasiveness, now brilliant and now soft-tinted in splendor. The hearing of such a voice and the after echo of such a voice leaves its own impress—gives an unmatched loveliness of expression that makes critics of all of us, because it gives all of us a standard of comparison that exalts the taste and, of course, makes more and more futile the less worthy. If there is anything of force and value in the appeal of the best in musical art Kreisler is as well qualified as any one in the world to emphasize that value. It is sane, wholesome art, though it is the highest art. It is not touched with effeminacy, though it has a feminine grace where that is demanded. And this one realizes the more when to a lilting melody or comely phrase he brings a purity and beauty of tone that is searching and haunting.

The audience warmed to him, and warmed him from the start. His encores were the "Chanson Louis XIII," as dainty as a gossamer web, a caprice de Wien, or Viennese caprice by himself, a wonderful torrent of melody, glorious with double stopping, and after the final number, for the audience refused to move, a Spanish serenade, by Chaminade. Kreisler's own composition was demanded twice. In fact, the fervor of the audience was remarkable, and it was a discriminating fervor.

Mr. Kreisler is to be heard in a Sunday night concert in the Metropolitan Opera House on Sunday evening, March 20. He will also play with the New York Philharmonic Society in Carnegie Hall on March 10 and 11. Within the next ten days he will play in Boston, Providence, Ann Arbor, Iowa City, Minneapolis, Brockton and other places.

#### Singers Placed by Anderson.

The following singers have been placed by Walter R. Anderson: Mrs. Charles Farrow Kimball, soprano, Brick Presbyterian Church, Manhattan; Caroline Hudson, soprano, Plymouth Church, Brooklyn; Gwylim Miles, basso, Central Congregational Church, Brooklyn; E. W. Marshall, basso, and Marie Stillwell Hager, contralto, Calvary M. E. Church, Manhattan; Henry Bastow, tenor, Munn Avenue Presbyterian Church, East Orange, N. J.; Julia Heinrich, contralto, St. Marks P. E. Church, Manhattan.

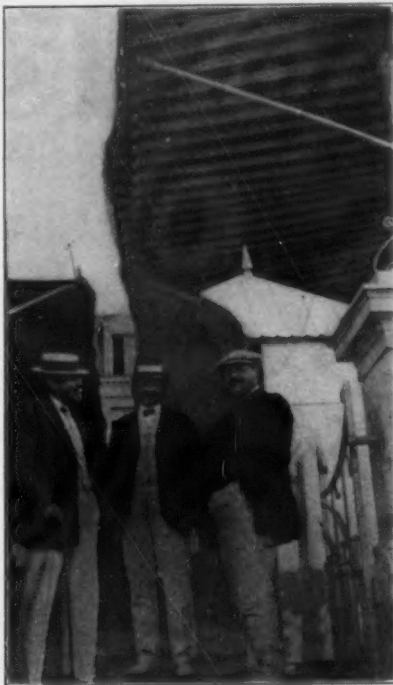
#### Elman's Farewell Appearances.

Mischa Elman will give his farewell violin recital in Carnegie Hall Wednesday afternoon, March 9, when he will render another interesting program. He is to play

for the first time in this country the Glazounow concerto and the "Melancholique" by Tschaiowsky at the next concert of the Russian Symphony Orchestra in Carnegie Hall on Thursday evening, March 3. During the coming week the young violinist will play in Rochester, Cincinnati, Washington and Philadelphia.

#### A Bruneau Picture.

This is a snapshot of Alfred Bruneau (composer of "l'Attaque du Moulin"), taken last summer by Bernard



Sinsheimer, the New York violinist, at Villers-sur-Mer, France. Mr. Sinsheimer was spending his vacation there with Jaques Thibaud. In the picture, Bruneau is at the left, holding a stick.

#### Ellis Clark Hammann at Harrisburg.

At the artist's concert given by the Wednesday Club of Harrisburg, Pa., recently, Ellis Clark Hammann, pianist, was one of the principal soloists. The Harrisburg Evening Telegraph spoke as follows:

Ellis Clark Hammann is a pianist of unusual brilliancy, whose piano selections were given in splendid style. His technique was wonderful and his capability as an accompanist was admirable in the requisites of support and balance.

#### OHIO MUSIC.

WOOSTER, Ohio, February 5, 1910.

The middle term of the university had as its first musical attraction the Whitney Brothers' Quartet. This admirable organization is surprisingly strong in several directions, first in the grade of music of which its programs are composed, and next in its perfection of ensemble. In this latter respect it is unqualifiedly the finest male quartet which the writer has ever heard. The program included concerted numbers and arrangements of folk songs. The solo numbers, of a lighter order, were more mediocre—the members of the quartet do not shine individually, except Edwin M. Whitney, a reader of exceptional ability.

\*\*\*

The Hinshaw Grand Opera Company—rather a grandiose title for a company of five people—paid Wooster its second visit in a year; but its changes in personnel made this visit less successful than the former. W. W. Hinshaw, the baritone and director, the only member of the company who charmed Wooster last summer, appearing on this occasion, and his part in the evening's entertainment was thoroughly enjoyed and applauded. The other members of the company, Bertha Davis, soprano; Vera Roberts, contralto; Francis Hughes, tenor, and Robert Yale Smith, pianist, were jointly and severally below the level of the former aggregation, which is not saying that they were not good. Considering that the audience was dishearteningly small, the concert went off with much spirit, and the audience was amply repaid for attending. The program, of a somewhat conversational mold, consisted of excerpts from "Lucia," "Faust," "Il Trovatore" (one scene in costume and with scenery) and two scenes from "Martha" (with scenery and costumes), besides a group of songs, sung by Hinshaw, and Moszkowski's "Caprice Espagnol," played most satisfactorily by the accompanist, R. Y. Smith. Numerous encores and much enthusiasm attested the success of the entertainment.

\*\*\*

Lenore Sherwood-Pyle, contralto, of Toledo, assisted by Louise Scheuerman, at the piano, gave before the Fortnightly Musicale an evening of Heine songs, set to music by Schumann, Rogers, Jensen, Von Fielitz, Mendelssohn, Tschaiowsky, Franz, Allitsen, Hartmann, Schubert, Lassen, Quillet, Chadwick and Strigelli. The explanatory remarks by Mrs. Pyle were most interesting and instructive, and except for a slight monotony of style the songs were well chosen.

\*\*\*

The Cincinnati Symphony Orchestra has been engaged for a concert in March, and a large party of students from the Conservatory and music lovers expect to attend the festival in Cleveland in which the famous Mendelssohn Choir of Toronto and the Theodore Thomas Orchestra unite. These two important events are keeping this little city well stirred up for the present.

J. L. EBB.

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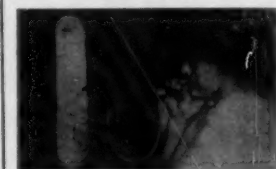
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BROOKLYN, February 27, 1910.

Wilbur A. Luyster's musical work extends over a wide field. He has probably taught more persons the principles of reading music at sight than any other one man in Greater New York. As conductor of the Reconciliation Choral Society connected with the Church of the Reconciliation at Nostrand and Jefferson avenues, he has presented a number of cantatas and oratorios. Tuesday evening of last week, the society, under Mr. Luyster's direction, assembled at the large Marcy Avenue Baptist Church and gave an admirable performance of Gaul's "Joan of Arc." The chorus of one hundred voices seems well balanced, and in singing the interesting cantata disclosed the qualities that make choral singing effective. The soloists were Flora Lyon, John Bland and Alvah Edgar Nichols. Julia Ross was the accompanist. The performance showed, above all, the results of careful rehearsing. Mr. Luyster insists upon thoroughness and he gets it, too. The singers realize that he is a man who is alive and magnetic, and the influence of such a leader is a bright light in any community. The performance was given under the auspices of the Young People's Association of the Marcy Avenue Baptist Church. The members of the Reconciliation Choral Society are: Sopranos—Mary B. Adams, Mrs. Harry Albeck, Agnes O. E. Amster, Ida M. Angevine, Maud Baumgartner, Dora A. Boers, Dorothy Boers, Anna C. Delin, Kathryn E. Douglas, Mabel Duncan, Isabel Eldredge, Mrs. L. M. Fayerweather, Amelia Feibel, Mrs. D. H. Frost, Bessie Gargan, Mrs. William L. Gillis, Gertrude Glover, Miss J. Gould, Marion Greene, Annetta Gunther, Helen Grill, Mrs. Alexander Hartford, Mrs. E. L. Hedges, Grace E. Hull, Mrs. M. L. Higgins, Anna Keeran, Jennie Keene, Miss M. G. Little, Grace Madden, Mrs. W. Metzger, May Muller, Leone Norman, Miss E. Pease, Lillian Peck, Florence A. Pine, Lucia A. Pine, May D. Pugh, Mabel Quinn, Edith M. Radcliffe, Miss M. W. Raynor, Miss A. Riley, Catherine M. Riker, Lillie Schroder, Anna Schwalowsky, Martha Schwalowsky, Hattie M. Shook, Mrs. E. A. Sweezy, Elsie J. Uhlmann, Florence C. Van Ness, Emily Waterbury. Altos—Gladys M. Billings, Isabel Buchaca, Mrs. W. B. Clark, Ernestine Cordes, Flora Davis, Anna Feibel, Mrs. Charles F. Gleason, Marie L. Keenan, Isabel Mackay, Grace Polhemus, Mary A. Scott, Mrs. William H. Thomas. Tenors—Thomas Allison, W. R. Clark, F. I. Crane, Robert Duncan, William Durcan, G. H. Fayerweather, E. P. Planquette, Harry B. Proppe, William Willock. Basses—Harry Albeck, Frank Ainslie, H. C. Beam, George L. Boers, Harry Bucklehurst, Con-

stantine Dressel, Frank S. Du Val, Charles F. Gleason, G. H. Hull, M. L. Hutchins, Leonard Jones, Douglas MacIntyre, Frank B. McCarthy, R. G. Pease, G. C. H. Stiles, M. L. Stone, George Terry, W. D. Thompson, John H. Thurston, E. P. Waterbury, Jules Wouters.

Pearl Benedict, the talented New York contralto, was a soloist at the midwinter concert of the Brooklyn Apollo Club at the Academy of Music, Tuesday evening, February 15. Miss Benedict was cordially received, and sang with beauty and expression "Ah Rendimi" and "Lungi Dal Caro"; Henschel's "Morning Hymn" and "Happy Song" by Teresa Del Riego. For an encore Miss Benedict sang "My Laddie," a setting by William Armour Thayer, a resident of Brooklyn. Bessie Collier, the violinist, played numbers by Goldmark, Massenet, Randegger and Wieniawski. The club songs were from the works of Gounod, Parker, MacDowell and the old Welsh air, "Men of Harlech."

About two hundred persons braved the sleet and rain Thursday night of last week to attend the joint song recital given at Historical Hall by Mabel G. Dunning, soprano, and Birney B. Petigrue. Both of these young singers are pupils at the Master School of Music. Flora C. Emerson accompanied at the piano. It was rather an unusual program (for singers still in the pupils' stage of development) to give, but if there were any doubts before the recital began, every one was impressed with the charm of their voices and the method of vocalization. The program, which follows, would prove a test for professionals:

Duet, La ci darem la mano (Don Giovanni).....	Mozart
Miss Dunning and Mr. Petigrue.	
Elégie .....	Massenet
Mélodie des Baisers.....	Massenet
Vision Fugitive .....	Massenet
Mr. Petigrue.	
Waltz, Romeo and Juliette.....	Gounod
Miss Dunning.	
Vol Eifersucht .....	Tschaikowsky
Wohin .....	Schubert
Zueigung .....	Strauss
Mr. Petigrue.	
Die Bekherthe .....	Hugo Wolf
O mon Berger .....	Weckerlin
Conseils à Nina.....	Weckerlin
Miss Dunning.	
Meet Me by Moonlight Alone.....	Old English
The Day Is Gone .....	Margaret Ruthwin Lang
Prospect .....	Sidney Homer
Rolling Down to Rio.....	German
Mr. Petigrue.	
Indian Song .....	Cadman
Ecstasy .....	Rummel
A Roundelay .....	Lidgely
Miss Dunning.	
Duet, Now Thou Art Mine .....	Hildach
Miss Dunning and Mr. Petigrue.	

Some professional singers might have learned something from the manner in which these young people produced their tones. The ease and purity were at once convincing. There was taste, too, in some of their numbers. The voices blended beautifully in the Mozart duet. The fact that songs in English were included in the list shows that the Master School is neglecting nothing toward educating all around singers. If Miss Dunning and Mr. Petigrue continue to study in the future as they have in the

past, two more admirable singers will be added to the American concert stage.

Tina Lerner, as soloist for the Young People's Symphony concert at the Academy of Music, Saturday afternoon, will play with the orchestra the andante spianato and polonaise, op. 22, by Chopin.

Mischa Elman will play the following program at his recital in Brooklyn, Wednesday evening, March 2, in the opera house of the Academy of Music:

Concerto, D major.....	Paganini
Chaconne .....	Bach
Sonata, E major.....	Handel
Melodie .....	Gluck-Wilhelm
Mennett .....	Haydn
Ständchen .....	Schubert-Elman
Gavotte .....	Mozart-Auer
Meditation, Thais .....	Massenet
Jota .....	Sarasate

Here is the program announced for the Boston Symphony concert in Brooklyn, Friday evening, February 25 in the opera house of the Academy of Music:

Overture to Genoveva .....	Schumann
Symphony in D major, No. 2, Op. 73.....	Brahms
Tone poem, Thus Spake Zarathustra .....	Strauss
Overture, The Roman Carnival.....	Berlioz

"La Boheme," with Bonci, Farrar, Alten, Gilly and De Segurrola, was the opera in Brooklyn this week by the Metropolitan Opera Company.

Emma Howson has issued cards for a musical tea at her studio, 130 Livingston street, Thursday, March 3, from 4 until 7 o'clock.

#### Activity of Marcus Kellerman.

February 6, Marcus Kellerman sang at the New Theater in conjunction with the performance of Berlioz's "Damnation of Faust." Regarding his singing, the New York Tribune said:

The singing of this basso alone had the attraction of novelty. He belongs to the coterie of singers, no longer small, that is bringing much credit to his native land. His voice is one of great beauty and has an especial merit of vital resonance, and his art is most admirable.

Following are some of Mr. Kellerman's bookings: February 15, "Ruth and Naomi," New York; February 23, "The Messiah," Granville, Ohio; February 24, recital, Dennison University, Ohio; February 27, ninth symphony, New York.

The March tour embraces Russellville, Ky., Franklyn, Ohio, Delaware, Ohio, Yellow Springs, Ohio, and Oxford, Ohio. Following this, the big spring tour of twelve weeks will commence, which will extend to the Pacific Coast. Mr. Kellerman will also sing at the festival at Spartanburg, S. C., Jacksonville, Fla., San Diego, Tex., Dallas, Tex., Memphis, Tenn., Birmingham, Ala., and Key West, Fla., as well as numerous other cities.

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**Haarlem Philharmonic Musicales.**

Mary Jordan Fitz-Gibbon, soprano; Berrick von Norden, tenor, and William Graefing King, violinist, with Mrs. Farrington Smith and Max Hertzberg as accompanists, gave the program at the February musicale of the Haarlem Philharmonic Society at the Waldorf-Astoria Thursday morning of last week. The interesting program was appreciated by this thoroughly musical club. The music for the day included the following numbers:

Légende .....	Wieniawski
O don fatale (Don Carlos) .....	Verdi
Adieu, chère Louise .....	Monsigny
Shall I, Wasting in Despair .....	Wilson
We All Love a Pretty Girl .....	Arne
Before the Dawn .....	Meyer
Gavotte .....	Gossec
Deutscher Tanz .....	Von Dittersdorf
Minuet .....	Beethoven
Ich dachte Dein .....	Helmund
Viel Träume .....	Sinding
Zweignung .....	Strauss
Meine Lieb' ist Grün .....	Brahms
Stille Sicherheit .....	Franz
Am Heimweg .....	Kana
Drei Wand'rer .....	Hermann
Ballade and Polonaise .....	Vieuxtemps
When the Roses Bloom .....	Reichardt
Danza .....	Chadwick
The Bondmaid .....	Lalo
My Lover Comes on a Snee .....	Leightner
Good-Night .....	Beaumont
Poor Heart .....	Engel
Greek Love Song .....	Lehmann
You Flaunt Your Beauty .....	Lehmann

**Maud Allan Dances Again.**

Maud Allan, the popular dancer, made her fourth appearance in New York in Carnegie Hall last Wednesday evening, before a large and enthusiastic audience. Miss Allan had the support of an inadequate orchestra, but she readily surmounted the instrumental deficiency and rose to her usual lofty standard of terpsichorean art. The only new number on the program was the Tchaikowsky "Nut Cracker" suite, which proved a charming feature of a program which otherwise was the same as Miss Allan has presented before. The Mendelssohn "Spring Song," one of the most effective things done by Miss Allan, was redemanded. "The Vision of Salome" again proved interesting with its scenic embellishments and the gruesome head of John. The evening performance in lieu of the three previous matinees enabled many members of the sterner sex who are engaged in mercantile pursuits during the day to witness the lovely art of this queen of the dance.

**Coburg Royal Opera School.**

Frederic E. Bristol, who is connected with the Royal Opera School of Coburg, Saxony, may be seen Tuesday and Friday afternoons at his studio, 140 West Forty-second street, on matters connected with the institution. He tries voices, considers applications for scholarships, and is ready

to answer questions as to the cost of living in the beautiful inland city, travel, etc. It is already assured that many Americans will study in the opera school the coming summer, and those who show adequate talent are promised a hearing, and possibly engagement at the Coburg Royal Opera House. The Conservatorium there, affiliated with the opera school, has excellent teachers, the low fee (\$25) covering the cost of three months' instruction. Baron von Horst, president of the school, has wide awake American ideas, having spent years in America, and his perfect English and cordial manner are factors in making Americans at home.

**Frederic C. Freemantel, Concert Tenor.**

Frederic C. Freemantel's success as an oratorio and concert tenor throughout the East is attested by his ap-



FREDERIC C. FREEMANTEL.

pearances with many clubs and societies, like the Philadelphia Operatic Society, the Philadelphia Choral Society, and many others of the same standard. Mr. Freemantel was recently asked by a MUSICAL COURIER representative why he had not entered the operatic field, and he replied: "I do not desire to be an opera singer. I am perfectly satisfied to do oratorio and concert work and my teaching and conducting, and I even find it necessary sometimes to give up some of my concert work in deference to the most interesting work of teaching, for you know I have devoted many years to the investigating of the methods of voice building employed by the old masters of the vocal art, and have coached with several modern scientific investigators, and with such men as Alberto Randegger of London and Oscar Saenger of New York, with the one purpose of being a helpful and conscientious teacher of voice development, style and expression."

After Mr. Freemantel's successes with the Philadelphia Operatic Society as Rhadames in "Aida," Raoul in "The Huguenots," and other principal tenor roles, Oscar Saenger strongly advised him to take up operatic work, predicting for him a very successful career, but he has de-

clined to consider it, as his greatest desire is to carry on the work that he is now doing, that is, oratorio and concert work, teaching and conducting; and his services as a teacher are increasing in demand.

This is Mr. Freemantel's fifth season as tenor soloist and assistant conductor in the Cathedral of Philadelphia. He is also soloist at the Rodelph Shalom Synagogue. His work as a conductor of a large chorus choir that he has directed for nearly four years has shown the all-round musical ability of this artist. For two seasons he was very successful as director of the Swarthmore College Glee Club.

Tali Esen Morgan, the musical director of the music festivals at Ocean Grove, has spoken very highly of Mr. Freemantel's qualities as a conductor. A share of the duties of training the children's chorus for the festivals was left to Mr. Freemantel and the results were most satisfactory. He was at one time a soloist in the choir of the Madison Avenue Baptist Church, New York, but Philadelphia, with its congenial home life, enticed him away from the metropolis. Mrs. Freemantel, by the way, who is one of the popular musicians of Philadelphia, is a valuable help to her husband, and as an accompanist she is in constant demand.

**Praise for Kathrin Hilke.**

Kathrin Hilke's song recital at Mendelssohn Hall on the afternoon of February 12 was reviewed in THE MUSICAL COURIER last week. Since that recital the soprano has received a number of engagements and several special offers which she has under consideration. The following paragraphs are from reports of her recital in the New York daily papers:

After an absence of several years from the local concert stage, Kathryn Hilke gave a song recital in Mendelssohn Hall yesterday afternoon. Miss Hilke was long one of the best of New York's church singers, but was removed from this field of activity, we believe, by the pronouncement of the Pope in favor of a reform of the music of the Roman Catholic Church along the lines which forbade the service of women in the choir loft. Since then she has been in Europe and has obviously made excellent use of her opportunities for study. Her voice is charmingly fresh and youthful.—New York Tribune.

Kathryn Hilke, soprano, gave a song recital in Mendelssohn Hall yesterday afternoon which had been postponed from an earlier date. Her program was interesting, including several classic songs as well as modern ones. Schubert, Brahms, Wolf, MacDowell, Arthur Foote and Mr. Chadwick were represented. Miss Hilke proved her versatility and gave rather interesting interpretations.—New York Herald.

Kathryn Hilke's postponed song recital took place at Mendelssohn Hall on Saturday afternoon. She formerly sang at the Cathedral and recently has been studying abroad. Her voice has much charm and freshness and she sings with facility and grace.—New York Evening World.

**George Hamlin in Buffalo.**

The Buffalo Courier, referring to George Hamlin, the Chicago tenor's recent appearance in that city, said:

Mr. Hamlin is one of the most distinguished singers on the concert stage and never was his superb artistry better displayed than in the delightful program which he presented yesterday. The brilliancy of his musical gifts illumined every number he interpreted. Aside from the beauty and range of his voice, which is a tenor of exquisite timbre, the perfection of his diction, the elegance of his phrasing and his dramatic fervor, make his work soul-satisfying and the many present were enthusiastic in their appreciation of every selection.

Felix Mottl conducted "Tristan and Isolde" during his recent visit to St. Petersburg.

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## MUSIC IN DETROIT.

DETROIT, Mich., February 12, 1910.

The Boston Symphony Orchestra gave its annual concert in Detroit, Monday, February 7, and was greeted by a large audience. The attendance at the recent concerts in the Orchestral Association series indicates a steady increase in interest, which is gratifying to those laboring for the cause of music locally.

\*\*\*

Pepito Arriola played at the Garrick Theater Sunday afternoon, January 30, and gave a return engagement Tuesday, February 8.

\*\*\*

Paulo Gruppe, cellist, was the artist for the third of the Atkinson series of concerts Monday, February 7, at the Church of Our Father.

\*\*\*

Mischa Elman made his first appearance in Detroit, Wednesday evening, February 9, and he created a furore. At the close of the program the audience crowded about the stage and the door of his dressing room and continued its applause until Elman graciously responded with an after program number.

\*\*\*

Tilly Koenen will be the attraction in the Sunday afternoon series at the Garrick Theater February 13.

\*\*\*

Graduation exercises of the Michigan Conservatory will take place at the armory, Thursday evening February 17. Jacques Margolis, an eight year old violin pupil of Mrs. F. L. Abel, will play a De Beriot violin concerto.

J. E. D.

## Minna Kaufmann's Plans Changed.

Minna Kaufmann, the gifted concert soprano, lost her mother (Caroline Kaufmann) last month, and because of this bereavement the singer was compelled to change her plans. She was obliged to cancel engagements made for her in the Middle West. From now on, however, Madame Kaufmann will be found at her studio in Carnegie Hall, where she is teaching a limited number of pupils. For the spring she will have a number of concert appearances, and probably will be heard at some of the spring music festivals.

Madame Kaufmann is one of the very few singers now in this country, whose voice and training enable her to sing a wide variety of styles. She is one of the rare number who can sing the arias from the "Magic Flute" in the original key. As a lieder singer she attracted notice in Berlin for the beauty of her voice and the intelligence and refinement of her work and, above all, for her skill as an interpreter. Madame Kaufmann is one of those thoroughly trained artists who has not only learned but absorbed the spirit of the music of the masters as well as the scores by modern composers.

When this accomplished artist's programs are studied, all must be convinced of her powers and understanding. Along with this must be remembered that she sings in four or five languages and includes the leading oratorios in her repertory. Such an artist is always prepared to fill engagements on short notice. Madame Kaufmann studied for five years in Berlin with Marie Lehmann, the sister of Lilli Lehmann, and being a daily visitor at the Lehmann home, she received many valuable hints and suggestions from the great prima donna herself. While advertised as a "coloratura soprano" it should be stated again that

Madame Kaufmann also sings music written for lyric and dramatic sopranos.

## Sigismund Stojowski, Pianist and Composer.

Sigismund Stojowski, the distinguished Polish composer pianist was born in Storelic, Poland, in 1871. He received his education in the town of Cracow, the actual intellectual center of the former kingdom. He inherited his artistic nature from his mother, who was his first teacher. He had, moreover, the advantage of being reared in a musical atmosphere, for his father's house was the rendezvous of musicians, among whom were Hans von Bülow and Rosenthal. In 1887, the young man moved to Paris, continuing his studies under Louis Diemer, Theodore Dubois and Leo Delibes. Having then decided to make music his life work he became the pupil of Paderewski, and between them the warmest friendship has existed.

As a pianist, Mr. Stojowski has concertized in France, Germany, England, Switzerland and Poland. The Ber-



SIGISMOND STOJOWSKI.

Photo by Davis &amp; Eickemeyer, New York.

lin Post said: "One thing must be stated about Mr. Stojowski; he can play the piano." The Artiste of Paris characterized him as "a master," and wherever he has played he has been received as such. The New York press was unanimous in its praise.

Mr. Stojowski's compositions are rapidly forcing themselves before the public because of their worth. One of his orchestral suites was performed at Hamburg under Von Bülow. Stojowski's sonata for violin and piano was played in New York and Washington by Willy Hess and the composer, and the cello sonata by Alwin Schroeder. Paderewski, on his last tour, played the "Chant d'Amour" and Josef Hofmann, the "Orientale." The "Prologue-Scherzo and Variations" was to have been performed

by Paderewski (at whose request it was written) on his last American tour, but the score could not be completed in time. Mr. Stojowski is under the exclusive management of Haensel & Jones.

## LOUISVILLE MUSIC.

LOUISVILLE, Ky., February 9, 1910.

The most interesting musical event of the week was the return engagement of Pepito Arriola, who appeared at the Masonic Theater on Friday afternoon before one of the largest audiences of the season. He offered an entire change of program, and the success of his second concert was, if possible, more pronounced than the first. He played the Bach-Liszt organ fantasia and fugue; the Paganini-Liszt campanella; Leschetizky's octave study; Schumann's arabesque; the Gluck-Brahms gavotte, and four Chopin preludes, beside the Chopin B flat minor scherzo. Perhaps his most complete musical success was the second prelude, in B flat minor, but the audience, naturally, was more impressed by the showy and brilliant numbers, such as the octave study. He carried Louisville "by storm," and as he was here several days, became rather well acquainted with many musical people. He also amused himself by becoming the proud possessor of a pedigreed collie, somewhat larger than himself, which threatened to supersede music in his affections. When last seen he was protesting against the rule of the railroad company that his new pet must travel in the baggage car, and when he found it impossible to move the flinty heart of the officials, announced his determination to proceed on his journey in the same car with the dog. James B. Camp was the local manager for Arriola, and his next attraction will be Mischa Elman. Louisville owes Mr. Camp much gratitude for his untiring efforts to provide the city with the best musical offerings.

\*\*\*

On Thursday night the Monday Musical Club gave a charming concert for the benefit of the Parkland Library. This club is composed of a number of the most talented of the younger musicians, and is rapidly being recognized in the musical life of the city. Those assisting were Mrs. Stuart Cecil, Helen Harthill, Emily Stevens, Anabel Sale, Florence Blackburn, Eleanor Bridges, Ethel Bailey, Emma Seelbach, Freda Surmann and Laura Beilstein. There are several unusually good voices among the members, as well as performers on piano and violin. Mrs. Cecil sang a charming little song "Constancy," both the words and music being written by herself. Miss Beilstein, who possesses a dramatic voice of rare quality, sang a group of songs which displayed her ability advantageously. These young ladies are to give another concert in March.

\*\*\*

Monday night the choir of Calvary Church gave a concert at the Woman's Club, with Corinne Rider-Kelsey as soloist. Mrs. Kelsey has sung several times in Louisville, notably at the May festival last spring, and has numerous friends here who are greatly pleased to note her advance in musical life. Her exquisite voice seems to improve with each recurring season. In every number she carried her audience with her, and deepened the impression made on former visits that she is one of the most versatile artists now before the public. The work of the choir reflected much credit on Fred. Cowles, the director, who is one of the best choirmasters in the city. The choruses and part songs were sung with much force and finish, and this, the second annual concert of this choir, was a complete success from every point of view.

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GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND  
IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.  
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.  
For Particulars apply to SATURDAY EXTRA DEPARTMENT.RICHARD STRAUSS readily admits that he is not the  
most popular of living composers.OWING to the Washington Birthday holiday on  
February 22, this issue of THE MUSICAL COURIER  
is published twenty-four hours later than usual.THE national parcels post should be established  
by all means. It will enable American composers  
to receive back their manuscripts in bulk at half the  
cost the process necessitates now.OFFICIAL announcement was made last week th t  
the New Theater will give no performances of op-  
era, either grand, lyric or comique, next season.  
Thus another cherished dream of a few New York-  
ers vanishes into vapor, and the policy of "operatic  
expansion" suffers a further severe contraction.CERTAIN misguided persons are asking for sum-  
mer grand opera in our city parks. The trills of  
the tomtits, the roulades of the robins, and the stac-  
catos of the sparrows are sufficient open air grand  
opera. For accompaniment to the feathered vocal-  
ists, Nature has supplied Aeolian zephyrs that sigh  
and murmur more sweetly than any instrument ever  
fashioned by the rude hand of man.AMERICAN composers in search of fruitful themes  
on which to build grand opera texts should not for-  
get the national postal deficit, the promised enforce-  
ment of the Sherman anti-trust law, Knox's mis-  
taken policy in Nicaragua, the white slave crusade,  
the investigation of the milk trust, and the capture  
of Keene as a witness in the Hocking pool pro-  
ceedings. Further vital subjects will be supplied  
on demand.SIGNOR FERRUCCIO BUSONI has arranged a new sys-  
tem of musical notation for piano compositions, and  
this is to be published by Breitkopf & Härtel. At  
the first opportunity THE MUSICAL COURIER will  
publish an analysis of this new effort in a direction  
that calls for constant study. Our system of nota-  
tion is becoming somewhat of an interference with  
the novelty of musical design. However, we relin-  
quish further thought on the subject until we have  
reviewed Signor Busoni's proposition.IN its report of the recent Philharmonic concert  
the New York Tribune, speaking of the Debussy  
"Sirens," says: "But to some listeners the novelty  
of the idea of employing voices as musical instru-  
ments pure and simple was not necessarily impress-  
ive." The Tribune should try to become acquainted  
with Beethoven's Mass in D, wherein that com-  
poser, by his own admission, uses the human voice  
as set forth in the Tribune paragraph. The Mass  
in D is generally acknowledged to be impressive to  
all listeners.THOSE persons who attended the Sunday night  
concert last Sunday at the Metropolitan heard some  
marvelous violin playing, what the musicians call  
real fiddling. And those who studied the Mischa  
Elman method saw the secret in that wonderful  
bowing. The stroke of Elman is a stroke of genius.  
It is not only flexible while firm, but buoyant, mag-  
netic, ornate and embellishing. It can accomplish  
anything in the whole region of the violin opera-  
tions and it is the riddle of Elman. He played the  
Lalo Spanish symphony, as it is designated, and a  
Gluck-Wilhelmj number and the pyrotechnical "I  
Tanti Palpit" of Paganini, taken from the Rossini  
recitative and aria, and reminded us of Wieniawski  
when he played it at Steinway Hall, and that was  
great fiddling, too. In these things and encores—  
even the adoption of that sentimental Tchaikowsky  
piano piece—Elman took the public by storm. It  
was like a victory of Togo's. There were two  
Americans on the program who proved the univer-sality of their accomplishments, producing the  
reasons for their places in art. Herbert Withers-  
poon sang Mozart's "Non piu Andrai," the Mozart  
inlaid song from "Le Nozze de Figaro," and never  
was in better voice; it was a fine specimen of the  
real bel canto; Clarence Whitehill sang the "Holder  
Abendstern" from "Tannhäuser," and gave a splen-  
did exhibition of the ability of an artist to sing in  
German from a German opera, proving that Wagn-  
er can be sung. Whitehill sings Wagner as Wagn-  
er asked it and longed for in his operas.

## NON-INTERFERENCE.

The control of the Metropolitan Opera House  
and its operatic machinery must be in the hands of  
one responsible chief and that chief will, in accord-  
ance with the decision of those in power, be Signor  
Gatti-Casazza, as originally intended. This is no  
reflection upon any official working under his  
orders. The point is that those subject to his dis-  
ciplinary decisions must not be identified with any  
schemes to defeat the artistic and musical aims of  
the impresario, or any aim to displace him.Right here we may recommend a few reflections  
on the present general operatic situation. There is  
an abundance of opera managers and there are  
many well equipped opera conductors. But, as it  
happens, the French have no versatile conductor,  
neither are there any in Germany who could satisfy  
us in the Italian repertory, and at the Metropolitan  
a strong, personal force of cosmopolitan versatility  
must control the musical end. Toscanini has  
demonstrated his exceptional genius in all direc-  
tions as an operatic conductor. He and Gatti-  
Casazza, relieved from the spirit of intrigue and  
undignified interference, will be able to give New  
York opera such as we have not heard here in the  
complete, traditional and modern senses combined.Any further operations tending toward the con-  
tinuation of the irritation of the past will result in  
the resignations of these two men, who are not only  
independent of our New York conditions and at-  
tractions, but who have the operatic field at com-  
mand. Signor Gatti-Casazza would be welcomed  
with open arms should he decide to return to La  
Scala; Signor Toscanini also, and the latter has a  
proposition for Buenos Aires at a salary in ad-  
vance of the stipend of the Metropolitan. There  
are now no available substitutes at hand to replace  
these two representative characters. Campanini  
was held as a possible refuge in case the New York  
interferences had not ceased; he is no longer avail-  
able.There is a phase of this pernicious activity about  
the Metropolitan that discloses some peculiarity of  
daily journalism. One music critic had allied him-  
self so firmly with the opposition to the Italian  
gentlemen now managing the Metropolitan Opera  
that he actually attended conferences and made  
personal efforts to interfere. Necessarily this  
makes it impossible for him to claim that his criti-  
cisms are fair, and the paper employing him must  
necessarily suffer in its counting room through the  
lowering of the status of such criticism, identified  
as it is with a factional opposition. The other daily  
papers, whose critics have held aloof, attending  
strictly to their professional duties, have been the  
gainers, having added to their musical columns the  
prestige lost by the interfering element. After all,  
what interest has the music critic in the managerial  
or business affairs of any musical enterprise? If  
the interest is gratuitous it is impudent; if it is  
otherwise it is reprehensible. It is assuming the  
dimensions of a scandal in New York, and this  
paper will make it its main object to put an end  
to it, by analyzing the criticism of the paper in  
question, and pointing out wherein they reflect the  
personal inclinations of the factious critic. To  
question our power to put an end to such nuisance  
would be to admit that the criticisms published in  
the daily press have no influence.





## BY THE EDITOR.

**"FALSTAFF"** had its first hearing on Wednesday night last at the Metropolitan, and those present who belong to the select class of persons endowed with a receptive musical nature were again impressed with the marvelous artistic ingenuity of Italy's great man, a man who enables that country to point to the nineteenth century as evidence that its artistic genius has not abated. So much has been written about Verdi as a composer of lyric opera, of dramatic opera, and of romantic opera in the modern sense of the term; of his capacity of assimilation, as shown in the periods of his workmanship, and so much more has been added since his latest works were placed before a hungry musical public, that it would be presumption again to enter into any further analyses of these features of musical literature. And yet when we listen to "Falstaff" it seems as if we are forced to reflect with wonder upon the transcendental power of a genius that could not only mold itself to the latest phases of a rapidly progressing art movement, but, even when already in that stage when the productive capacity of man is supposed to have been completely exhausted, to have created a composition that not only represents the most modern type of its class, but actually becomes a leading model.

Leaving aside the capacity of affiliation, of adapting the music to the subject matter with perfect symmetry and harmonious coloring, and waiving the balance attained in giving music to the comedy with a fitting effect, the orchestral scherzo, running through the opera, is the most brilliant musical gem of its kind ever set. The spirit of the play is the spirit of its music, and the reverse is similarly true. The assimilation is complete.

Considering again the mastery of the orchestral material we must conclude that there is no work written with greater ease, more nonchalance and a finer estimate of orchestral values than this "Falstaff" score. The treatment of the woodwind is of an order hardly conceived until then, and the subdued but effective brass constitutes a study in instrumentation. Every subtle pizzicato effect comes in natural and fitting grace, not for effect, but as the conclusive effect itself. Melody in "Falstaff" is the real composite of the rhythmic-harmonic law as it necessarily should be, and is not merely a lot of notes or tones built up to fit a text.

Signor Toscanini has absorbed this opera and made it part of his own personal artistic expression. Every moment in it is a matter of intense enjoyment for him, and he has his forces drilled to a maximum of histrionic and musical capacity. He cannot put voices into the singers who have none or a modicum of a voice only, and those who cannot act cannot now become comedians through the rehearsals and pleadings of the conductor. He cannot give diction to Signor Scotti, who overlooks this significant and necessary point altogether. This was where the great art of Maurel made itself so manifest, for when he sang Falstaff it was with every syllable made effective through accent and emphasis. The exquisite interpretation of the Shakespearean adipose knight reached its climax in the Maurel performances, and he is here in New York and should be prevailed upon to appear—if even once only—again in "Falstaff." However, in justice to Signor Scotti, he gives a satisfactory Falstaff performance, averaging fairly, and it is an injustice to him or to any Falstaff now known to bring into a comparative relief the great figure of Maurel.

Madame Homer is a conscientious singer, but there is no reason why she should be forced to become, even temporarily, a Mrs. Quickly. Why not put Signora Fabbri, who is a trained Italian singer, into the part of Mrs. Quickly? It requires an

atmosphere—this role—that Madame Homer is not supposed to meditate upon in the varied duties of the many roles she sings. It is a specialty for an Italian singer.

Especially effective was Adamo Didur, but the Italian of M. Edmond Clement was not conducive to the vocal accent that is necessary in that opera. He is a French singer. We have never found in Emmy Destinn's Mrs. Ford anything particularly attractive. Frau Destinn has personal idiosyncrasies that stamp themselves so thoroughly upon her that she is always the same, no matter what the character that may be assigned to her. When she sings sforzando in the last octave of her voice, it becomes a shrill unpleasant tone quality that cannot be called properly musical. It is a fault of the voice, not her own.

The Nannetta of Frances Alda was one of the best features of the performance. Every day this young artist is acquiring a stronger hold upon the affections of the opera patrons. She seems to be an artist who insists upon advancing.

Toscanini never does anything in contravention of good taste or artistic skill. His control of the musical situation at the Metropolitan is a stroke of good fortune, and again proves to us how lucky this town is, after all. The fates, of which we spoke last week, will keep him at the musical helm here, and that means a higher education in opera. It is his firm, decisive art instinct supplemented by a conscience that refuses to permit any infraction upon what he considers art, that maintains the high standard at the Metropolitan.

In this performance of "Falstaff" there seemed to have been a lack of unity among the singers. It did not have the brilliance and symmetry of the performance of last year. The disruption of affairs at the Metropolitan is to a considerable degree responsible for this absence of an artistic homogeneity, but this will all be adjusted now, as the Board of Directors has finally decided to put an end to the disorganization.

## From London.

Among the unusually interesting features of the London Contemporary Review of February is an article from the erudite (Miss or Mrs.) A. E. Keeton, entitled "Two Centuries of French Opera," in which she states that "from the outset French music grew and developed not upon a simply lyrical or a symbolically symphonic basis, but mainly upon the lines of a highly realistic school of opera." But this school was a natural outgrowth of the obviously natural and only possible course of using the language of the people as part of it. Had it been Greek or Italian or Russian or Latin, the text used in conjunction with the music or the opera would have prevented any such growth, just as the use of foreign text conjointly with music has prevented such growth in Britain or America. We must never lose sight of this formidable fact. Neither England nor America ever will be able to begin, much less to develop, any native school of music unless the music and the language appeal to the people on the basis of the vernacular as a part of the inceptional treatment.

In England and here, fashion, which is the practical support of opera, refuses to countenance opera in the vernacular; the English attempt, twenty years ago, at the Palace Opera House having been a dire fiasco, and our efforts also representing a failure. Beecham is now attempting it at Covent Garden in a modified sense, and will, later on, make efforts at a large theater with opera comique, as telegrams announce. Opera flourishes in Italy because its plant grew and grows as native flora; in France the same rule holds, and such is the case in Germany and in Russia and in Bohemia. The Dutch have failed, the Scandinavians also, and the Spaniards are dependent entirely

or nearly so upon the Italians. In each instance the failure to cultivate the nation's tongue through the alliance with music is the basic reason for the drought.

No one can afford to risk life and happiness in attempting to change such a current; it is the nation itself that must demand national opera. In each effort made here it has been a disastrous failure; but as we act under sudden impulse we may, at any moment, find ourselves overwhelmed with opera in English as we are now with opera in polyglots. The people who visit our opera houses do not know what the text means or conveys; they are as indifferent to this as the Londoners.

In France and other Continental countries where opera has become a national institution the opera is the thing. In England and here the singers are "it." Even the American singers, knowing the hopelessness of an ambition that leads to "opera in English," go abroad to study in the foreign languages, and those who remain here to study go to those teachers who instruct in the foreign tongues. The opera here has very nearly swamped the study of the oratorio. It may swamp absolute music altogether.

### Berlioz.

In reference to Berlioz, the Keeton article makes certain exact and uniformly acceptable remarks worth another record. "In the history of art, Berlioz stands out as one of its most pregnant figures," and "he seizes and holds us . . . by the vividness of his imagination and his colossal vitality." As in the case of Wagner, Berlioz has been accused of lacking in melodic invention, a similar charge being prevalent now with Strauss. This is always uttered through a misconception of the meaning of melody. If melody means song or the flowing of tones in consecutive units, making phrases as they pass forward, even then the charge is futile, for Wagner, Berlioz, and Strauss are all of them gorgeously equipped with melodic phraseology. But melody is far more than the succession of singable tones, following one upon the other; it is a combination of tones, a composite resulting from rhythmic tonal combination, as Klauser scientifically points out in his posthumous work, and in this manner the great composers have used or made it. Our inability to hear more than simple melody is the evidence of our simplicity in grasping a more advanced tonal order.

Berlioz has never been properly produced in America until his works came under the analytical treatment of Master Mahler's mind. All our orchestral operations here for a half century and more were hardly academic, much less artistic, and the constituent faculties of the past orchestras were defective. There was hardly a pretense at rehearsing, and imagine Berlioz without rehearsals, and then add to such farcical process a line of incompetent local conductors who occupied the podium by means of social "pull" instead of being in command through the force of their own, their individual merit.

Next week, for instance, we shall be obliged to listen to a work conducted by an individual who has never pointed out the fundamental errors of a composition that has nearly become a habit here. How can anyone conduct a work shown to be filled with basic defects and then expect recognition? I refer to our department of Publications and Reviews, where "Hörn Novissima" is receiving a careful measure of examination. And men of that caliber, conductors guilty of such conduct, have been presenting Berlioz—mind you, Berlioz—to us, not mentioning Beethoven, Bach, Wagner, and, lately, Strauss. Why they could not even read the scores in view of Mahler's readings. It is a condition nearly incomprehensible! And Chicago is even worse; and when an effort is made to correct such unfortunate errors and fallacies of musical life, it is assumed to be heretical; even more than that, an

ulterior motive is assigned, as if a countercharge could correct an evil. It only makes it worse.

The same article, in referring to Gounod, remarks, sententiously: "There prevails also in his music a smoothness of erotic sentiment that can render it most grateful to singers of the luscious, if slightly shallow and conventional, school of Madame Melba and Jean de Reszke," and in quoting this I do it to call attention to the historical fact in music that will make it possible for those who will search the records in time to come, to learn of the present status of musical art and artists, that they will discover that those authorities whose opinions on these subjects will be considered as most trustworthy, will be the same authorities with whom this paper has been in accord. We have always given to the two singers just quoted the same tribute or a similar tribute as the one quoted above. They were both fashionable; they were never of the serious or substantial class. They both understood the musical politics of their day and of their environment and the daily papers, through their interested critics, became the easy vehicles for advancing their fortunes. It was good work on their part and they deserved everything they succeeded in getting, but the critics who did the real work for them were rewarded with obscurity and oblivion, and their families could never make progress because the men made them the victims of the temporary adulation of the speculative music virtuoso—for a match box, a cigarette case, a basket of wine or a gift to the wife—the chief sufferer, after all, of such a picayune system. This is the curse of daily newspaper music criticism—this personal contact and intimacy with the artists who are the very subject of the criticism, and the critics must, under such a system, always remain poor; their families must be the final sacrifice of the contracted egotism that seeks contact with those who are to be criticised.

Ethically it is all wrong, and it constitutes a betrayal of the trust placed by the daily paper in the fairness and justness of the critic, for there never yet was a man—only just one man since the records of the human family have been written—who was able to discard the influence of personal intimacy in the exercise of judgment; in fact, a person equal to such a moral loftiness would no longer be a man. No, the critics have stood in their own light and have put their future in eclipse by "dallying" with the artists.

### No English Language.

Mr. Hammerstein has published his list of artists for the subscribers of next season, and he continues opera in French and Italian, as the list shows the following names: Mmes. Garden, Tetrizzini, Mazarin, Cavalieri, Trentini, Gerville-Reache, D'Alvarez and Duchene, and MM. Renaud, Glibert, Dalmores, McCormack, Sammarco, Huberdeau, Harold, Devries, Crabbe, Scott and Polere.

Mr. Hammerstein remarks as follows:

Notwithstanding the almost panicky condition which prevailed in operatic circles during the season now coming to a close, I have given to my subscribers all that circumstances within my control permitted me to give, fulfilling the promises I made. I presented "Elektra" with the full knowledge that the expenses would outstrip the possible receipts for the contracted ten performances \$30,000 at least. Hampered and interfered with by a malicious competition backed by enormous wealth, my position has been and is a most trying one. I have no partners and have no backers; the financial as well as the artistic conduct of this gigantic undertaking rests upon my shoulders. Every opportunity is grasped by my competitors to create a state of anarchy among my artists by offers of higher salaries and promises of future advancement, the ulterior motive being my elimination from the field.

I hardly need to reiterate the often made assertion that I am not in the operatic field for monetary gain; the record of the past is ample evidence. My withdrawal from the operatic

sphere would make my competitors autocratic rulers therein; they would be enabled to fix their own prices for artists, make their productions monotonous and comparatively inexpensive, and place the audiences at their mercy for all times to come. No one will ever rise as a competitor and no one will ever give up the use of his theatrical property without an income and devote his time and abilities to a position such as I assume, fraught with difficulties, exertions and vexations with which none other compares. The respect for my efforts can only be demonstrated by the opera going public by the largest possible subscription for the next season, such as will prevent losses to me and prevent an assured humiliating monopoly.

Mr. Hammerstein's statements and predictions signify either that his losses are so great that no one will emulate his ambition to lose money, or they mean that he is making a lot of money, and they are published in order to discourage competition. I do not see that he has had serious competition with the past double-headed or Medusa management at the Metropolitan; this Metropolitan system of the past has been a kind of gold mine for Hammerstein, according to my view of it. This is not intended as a contradiction of statements made by a truthful impresario; it is expression of an opinion on an utterance to which a different logical deduction is applied. If the Metropolitan had still more managers than it had, Hammerstein could deal with the operatic situation with additional benefit for himself, or art, as he claims, and every time he announces publicly that the Metropolitan is offering higher salaries to his artists, he creates the impression that his artists must be the better, for otherwise no higher offers could be made. Unless there were a Metropolitan this attractive advertising could not be indulged in.

When Mr. Hammerstein refers to anarchy he probably really means the anarchy that has been prevailing at the Metropolitan, for he has had government and law at the Manhattan compared with the chaos and dismemberment of the Medusa management at the Metropolitan, and, it seems, or must seem, to those who are still capable of applying a rational method of studying the operatic situation, that Mr. Hammerstein's real tug of war will now be offered to him, with the single-headed control of Gatti-Casazza. For this reason alone we are justified in assuming that Hammerstein will get into actual business management of the opera henceforth, and will relinquish the promptings of art in the future "for art's sake." It must be business after this, for the anarchy at the Metropolitan is about to be replaced by government.

### The d'Albert Case.

Some years ago—about five or so—this paper stated that a music critic, then in this city, had made a demand on Eugen d'Albert, who was concertizing then, for money. Since the appointment of Bernard Ulrich as business manager of the Chicago Opera it has been said that he was our informant, he having been d'Albert's agent. Well, I might as well state that he was not our informant; the person who gave us the facts of the case was associated with a piano house. Had Mr. Ulrich told us the facts he would have done the proper thing—just as the gentleman who reported the case did the proper thing. The music critic accused of this indiscretion—I will adopt this lenient term because he might feel offended if I were to use the sterner privileges of the vocabulary under the circumstances—is not here now, but at the time he was known to be suffering from pecuniary tension, and the name of d'Albert was not the only one mentioned in similar indiscretions. The brothers de Reszke were also referred to as having loaned him money, and so were others. Since Mr. Ulrich's appointment one of the New York critics has had the good sense of proving his adaptability for his post by citing this old d'Albert case as a proof that Mr.



Ulrich should not be a business manager of the Chicago Opera. We agree with the critic. Mr. Ulrich would certainly be a more formidable personality in the history of this d'Albert case had he hailed it throughout the land and exposed it, not to one, but to all the papers, instead of having remained silent. We should then have gotten rid of the critic, whose name was involved, so much sooner. But why now such an intense interest in that old episode? Was the question reopened in order to influence the new environment of the ac-

cused critic? So far as this paper is concerned it had the matter buried forever, and it never could have been resuscitated but for the effort on part of the New York critic to influence the Chicago Opera Syndicate against Mr. Ulrich—unless this was merely a ruse to injure the brother critic, who is too far removed to defend himself against the attack. Under all circumstances, it was the height of folly to reopen this discarded matter—pretty bad judgment, and as an apology cannot be demanded, it is so much worse.

BLUMENBERG.



## VARIATIONS

The Tuesday Club, of the town of Oatville, was in full and solemn session, with the president in the rocking chair and the roll-call showing a complete attendance of thirty-five members of the famous ladies' musical organization.

"The subject for discussion today," announced the chairman, "will be 'Richard Wagner, Composer.'"

"Everybody knows he was a composer," ventured the newest member.

"Sh!" came from the chair; "we will investigate the life and works of this truly great master of music and—"

"Don't let us go too closely into his life," interrupted the nervous, red-haired lady; "there are several unmarried members present, and I can answer for one of them that I promised her mother—"

The gavel silenced the general buzz of protest. "Mrs. Longspecks, one of the club's most erudite and diligent historians, will begin the formal exercises by reading us a short paper on Richard Wagner."

Mrs. Longspecks arose and cleared her throat. "Ahem!" she began; "'Richard Wagner, Composer.' Wilhelm Richard Wagner was born May 22, 1813, at Leipzig, Germany, and died February 13, 1883, at Venice, Italy, of erysipelas."

"At Venice?" queried the member with the tall quill in her bonnet, "I thought he was a German composer?"

Mrs. Longspecks either did not hear the interruptions during her reading, or else was accustomed to them from former occasions, for she reeled off the facts and figures in her voluminous manuscript with immovable calm, and even, unmodulated voice. Three or four times during the delivery there were little pats of applause, which Mrs. Longspecks acknowledged by the merest bend of her head. One of the epigrams that seemed to gain especial approbation was: "Poetry is the language of words, but music is the language of the soul." Other gems of thought were quoted in the Oatville morning paper next day. Among them should be mentioned: "Music, how thy heavenly voice entrances us"; "Music is the most intangible of all the arts"; "Music ennobles the character"; "Oh, Music, thou invisible spirit."

The story of the "Ring" cycle also made a marked hit, and cheers greeted the finale, recited in the blank verse translation:

Feel too, my bosom, how it doth burn;  
Glowing flames now lay hold on my heart,  
Fast to enfold him!  
Siegfried, Siegfried, See!  
Brünnhild greets thee in bliss!

"Beautiful, perfectly sweet and gorgeous," exclaimed the chairman ecstatically, as Mrs. Longspecks seated herself. The rest of the members almost buried her under their hugs and other protestations of delighted gratitude.

"Where on earth did you manage to find out so much about the man?" inquired the lady with the ear trumpet.

"I never knew Wagner had written 'Rienzi,'" commented the secretary, whose hair was combed like a man's. "I always thought it was by Verdi or one of those other Italians."

"We will now have a quarter of an hour for discussion," broke in the chairman, "before tea is served. After that, the musical program. Mrs. Longspecks, the Tuesday Club's eminent authority on Wagner, has undertaken to answer all questions that may suggest themselves to our esteemed fellow members."

Mrs. Longspecks mounted the improvised rostrum once more and said: "I shall be only too glad if I can be of the slightest assistance in helping to clear away any doubtful points that might remain in your minds after my humble, if earnest, attempt to lay bare to you the wonderful workings of this musical giant's genius, and to show you exactly how he conceived and carried out his marvelous masterpieces in their smallest details. The process required to build a 'Parsifal' or a 'Götterdämmerung' should now be as simple to you as the correct succession of letters in the alphabet."

"Speaking of 'Parsifal,'" said the owner of the ear trumpet, "didn't you tell us that Lohengrin is Parsifal's son?"

"I did," replied Mrs. Longspecks, with no little pride at being so well posted on the intimate family history of Wagner's characters. "In the opera of 'Lohengrin,' he tells us himself of the relationship."

"Well," pursued the questioner, "I want one thing explained. Parsifal was a Knight of the Grail, and the Knights of the Grail were celibates, according to the account you read us. Pardon me, did I understand aright when you said that he ran away from Kundry the moment he kissed her?"

"He certainly did."

"Then, if Parsifal never married, how could Lohengrin be his—"

"Mrs. Chairman, I protest!" cried the nervous, red-haired member; "I promised this young lady's mother—"

"The point is well taken," assented the president; "other questions are in order."

A tall, thin person with granulated eyelids arose.

"I would like to be informed," she piped, "whether Siegmund and Sieglinde were brother and sister?"

"They were," confirmed Mrs. Longspecks.

"You horrify me," said the tall thin one, shutting both granulated eyelids, "for the story of 'Walküre,' as I understood it, tells that Siegmund and Sieglinde had a son, Siegfried."

A dozen members were on their feet in an instant, but not before the president had rapped insistently for order and stopped the explanatory answer which Mrs. Longspecks seemed ready to publish.

"We must not forget, ladies," announced the august head of the Tuesday Club, "that Wagner was a great genius, and there are things about such an exalted personage which the lay understanding does not grasp. We must not go into Wagner's texts too literally. He composed loud music to hide most of the very oddities which some of us seem to have discovered. Besides, the poems of the operas are in German, and I, for one, cannot read that language. We will drop discussion on the 'Walküre,' and pass on to other works of Wagner."

"Very well," spoke up a stout matron wearing black jet passementerie; "let us take up 'Siegfried.' The hero of that name is the son of Siegmund and Sieglinde, who are both children of Wotan. Brünnhilde, too, is a daughter of Wotan. Therefore when Siegfried marries Brünnhilde he is his own uncle, as well as his own brother-in-law, and any issue of that union—"

The sounds of an East Indian simoon were as a soothing lullaby compared to the din which drowned out the finish of the bespangled speaker's conclusions.

The chairman and Mrs. Longspecks were eddied about in a circling whirlpool of women and words. Through the confused chorus of treble protestations some pure solo strains rose audibly and rhythmically above the rest. Their piercing refrain was: "I resign, I promised her mother. I promised her mother; I resign."

With her plumed hat broken and her Roman braid fallen down about her neck, the president finally managed to mount a low settee and shout: "Ladies, I beg of you—if you please—"

At that instant the large double doors leading to the back parlor were thrown open, and to the fascinated gaze of the onlookers there was revealed a table decked with snow-white linen and crystal, flanked by steaming kettles, and dozens of art vessels containing toothsome sandwiches, convoluted cakes, and vari-colored jellies, made from the juices of the best fruits in Oatville Valley.

"Tea is served," fluted a soft-spoken servant with blanching cap and spotless apron. A hush fell on the struggling assembly.

"What a love of a table!"

"A perfect banquet!"

"So sweet of you, dear!"

"And marrons glacés, too!"

"What an odd teapot!"

"There's a hostess for you!"

"The club thanks you!"

"Can I help with the sandwiches?"

"Potted tongue, please."

"A napkin? Don't mention it."

"Did you see John Drew this year?"

"Black fringe over smoke satin—"

"Never enjoyed myself better."

"Eh? 'Meistersinger?' Oh, bother Wagner. He's a bore!"

And thus the threatened schism in the Tuesday Club of Oatville was effectually averted. The subject of the next reading and discussion had been resolved upon previously as "Johann Sebastian Bach, Father of the Fugue," but when the red-haired lady objected later at the business meeting, a unanimous vote changed the title to: "The Moral Grandeur of Mendelssohn."

LEONARD LIEBLING.



Publishers are requested to send their musical or musical-literary works of any kind to this paper for review provided they desire technical opinion or expert criticism on them. Address to the Department P. and R.

In view of the more extensive treatment of musical composition in these columns it may not be amiss to say here that the peculiar tendency of the day which permits of liberties in the construction and, what we may call, the grammar of musical composition can no longer be encouraged by remaining silent on the subject. It is not the intention of this paper to treat musical compositions in these columns pedantically or under the scalpel of mere pedagogic ritual; we have always represented the most progressive and flexible attitude toward the latest and most modern works and workers, and have been particularly lenient toward the younger element among the composers, in order to prevent discouragement at the outset of the career. When Wagner appeared here, notwithstanding the opposition of nearly every daily paper critic—they are on record—this paper, for years, fought the battle for Wagner, as it now does for Strauss and Reger with the old foggies, the same, again in opposition, as we all know. We are battling for the American composer, with the same old foggies against us, and we are doing this work with discrimination, refusing to admit that anyone identified with the low grade, vulgar American horse play musical farce can be ranked among the Paines and the MacDowells and the Gleasons and the Bucks.

But in this attitude we still cling to the principle that music is a science and an art, combined. That the feeling of music and the feeling excited by music are two different feelings; that besides the emotional in music there is the appeal to the intellectual, and that this very appeal is at the basis of the science in music. That while millions of us can, and do, appreciate music entirely apart from any analysis of the reason for this appreciation, others have their appreciation based upon their knowledge of music.

Going still further, we do not conclude from all this that either the feeling or the intellectual appreciation is sufficient to justify anyone to assume a critical attitude, for in order to be a musician one must be able not only to understand music analytically, but also synthetically. To be able to sing, to play an instrument, or to conduct does not make of anyone a musician; such a one may be a musical specialist, even to the highest degree, including the supposed insurmountable technically. To be a musician, however, means the ability to hear through the mental ear what the physical eye sees. Unless one can, apart from any musical instrument, read a musical score or part of music or any kind of score and thereby hear, mentally, what he sees in the symbols before him, he is not a musician; he is not yet sufficiently emancipated from the toils of the physical ear unless he has that accomplishment, and it is that accomplishment that makes the diploma of the musician.

Never has there been a great musician without this capacity as a matter of course, just as merely a matter of course as the reading of one's language in silence and with immediate comprehension is the prerequisite of ordinary intelligence.

It is not meant here or implied that the many

specialties in music make it imperative for every specialist to be a musician. The specialist may be and is a very essential element in music in one or more of its phases; but he is the specialist and is a musician only provided a musical score placed before him is read and digested by him (that is heard) with the same simplicity or direction of mental travel as prevails in reading the Bible in his own language—and that without the intervention of any musical instrument. In fact, the piano was never used by Wagner or Berlioz or by Beethoven in his symphonic creations or by Mozart. Certainly Bach never thought of a piano in writing his great works, for they are not piano works as such, and the most vital compositions, the path breakers, were not piano works and not written with the piano keyboard in mind. In fact, one can trace in orchestral works composed with the keyboard assistance, the keyboard runs or passages, for instance with Rubinstein, and even frequently with Liszt.

The musician is therefore he who reads his score and hears it as he reads it.

We have entered somewhat upon this important matter as an introduction to the plan of evidencing the scope of musical reviewing, and have taken as an example Parker's "Hora Novissima," as it is now under rehearsal for performance here next week. We select this work as it is now *apropos* and as a preliminary to the method we propose to follow hereafter. We were compelled to use the vocal score because there is one partitur only in this country, which is used by the director of the coming performance. We should have preferred the partitur, because it would have enabled us to analyze the instrumentation from the book. The analysis obtained through listening at a performance is merely superficial as compared with the analysis of the score itself. The one results in a criticism of a performance; the other produces the criticism of a production. In the first we tell what we think of a performance of a work which should first be criticised as the product of a composer's mind by analyzing his score—his score, and not what is done or not done with his score by the director of those singing and playing it or not singing or playing it—as the case may be.

"Hora Nossima" being the Latin title, we beg a special allowance for following its course by adopting the system of Latin quotations. A sense of fellowship arose in studying this work that prompts the use of the classical when appropriate.

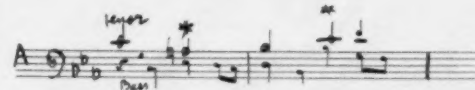
#### "Hora Novissima," by Horatio W. Parker.

*Quod licet Jovi non licet bovi*—a Latin phrase, forsooth! But we are dealing with a Latin work, "Hora Novissima," by the great Latin composer, Horatio Parker, published by the Latin Novello, in Londinium, vulgarly called London, which is at present the capital of the colony which Julius Caesar, Claudius, and Agricola Latinized by adding to the Roman Empire some years ago. Julius Caesar, however, knew nothing about "Hora Novissima." He was a pagan, and the poem of Bernard de Morlaix is a Christian tale. But was not Constantine, the first Christian emperor of Rome, born in Roman England—in Eboracum? And what is Eboracum, but the later-day city of York. Now, from Eboracum to Novum Eboracum is an easy

step. Thus, by the "higher criticism" of theological logic, it is clear that the Christian Latin poem of B. de Morlaix is appropriate for Novum Eboracum, commonly called by the rabble, New York. Because of the prevalent ignorance of the mellifluous vernacular speech of Julius Caesar, the publishers of this magnum opus of Horatio Parker have added *ad captandum vulgus*, so to speak, a translation in the jargon of Isaac Watts and Mrs. Hemans—to wit, English.

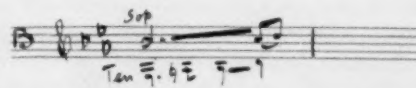
So with that sense of artistic unity which characterizes these review columns of THE MUSICAL COURIER, we deem it fitting to Shakespeareize our opening phrase into "That which is permitted to Jove is not permitted to an ox," or "Jove may do what an ox may not." Now, Horatio W. Parker is the Jove of music in the United States, the Nestor, regius professor—the—the—well, composer of "Hora Novissima." And how solid must be the satisfaction of being able to dash off fugues and contrapuntal jumbles that no ox of a pupil in a music school in Europe would be permitted to exhibit!

No student of counterpoint is allowed to write this kind of two part counterpoint:



which occurs in measures 7 and 8 of the fugue "Pars mea," beginning on page 37 of the vocal score.

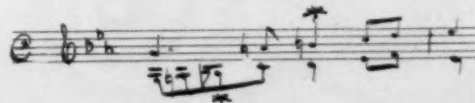
A student is taught that it is ineffective for the fugue subject to be announced by the weak low notes of the entering voice, while the more powerful high notes of another voice are claiming the listener's attention. Yet the subject in measure 9, and the answer in measure 13, in the exposition; the subject in measure 31, in the counter-exposition, and the answer in measure 35, make these weak entrances. What student would be permitted to write such counterpoint as this which occurs in measure 14?



These are nothing more or less than consecutive octaves.

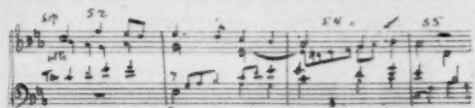
The student is told that it is bad to weaken the strong beat of the measure by placing the same harmony on the accent in the preceding measure. See the first inversion of the dominant seventh of G on the third and fourth beats of measure 18, and the first and second beats of 19, in this "Pars Mei" fugue.

Another effect very common in this fugue is for two voices to skip in parallel motion from an octave to a second of a seventh. A student is warned not to do this, even if he should have the desire to do so. Wherein lies the beauty of this cross relationship between B flat and B natural in measure 30?





The dilemmas of measures 52, 53, 54, and 55 are worthy of quotation in their entirety.



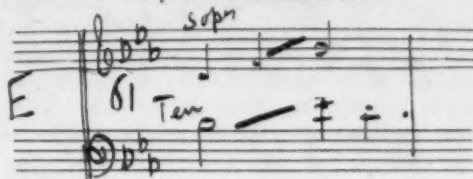
Note the succession of discords in 52; see the alto in 53 sustaining E flat while the tenor crushes into it, and in 54 the tenor sustains it while the alto does a turn on it. Hear the high E flat of the bass of 54 rising above the preceding D of the tenor, the whole harmony producing a most undisguised hidden fifth with the alto. Then see that horrible open and empty fourth between the tenor and alto on the strongest accent of 55, with no other accompanying harmony to soften it; listen to the alto D below the preceding discord of the tenor E flat, and the seventh between the E flat of the tenor and the F of the bass resolving to a second. Beautiful music, this! *Risum teneatis, amici?*

The mental effects of rests are frequently overlooked, or disregarded, in this fugue. The student is cautioned against suddenly stopping a voice just before a change of chord, unless the voice that stops harmonizes with the new chord, for the mental effect of the rest is a weakened sound of the note that has just finished. These unpleasant effects are to be found in the tenor part of measure 21, and the soprano of 22—to point out two instances.

It is also imperative that the resulting chords of all contrapuntally moving voices should be good harmony. All difficulties of fugue writing would vanish at once if it were not for the necessity of making good harmony at the same time. The harmony of this fugue, however, is frequently vague and unsatisfactory, sometimes bad. Who, for instance, not compelled so to do by the unyielding subject of the fugue, would deliberately choose such harmony as we find in measure 27, where there are three A's sounding on an E flat, with no other harmony? We do not find such things in the old contrapuntists. They wrote counterpoint so long and so assiduously that they were emancipated from the compelling subject and were not to be driven into harmonic corners. They acquired the art of hiding their art. *Ars est celere artem.* Bach and Handel, the Castor and Pollux of classical lore, managed to compound finer harmony out of the interwoven voices of their much more freely moving counterpoint. The reason is not far to seek. Fugal counterpoint was the living musical language of that day. Today it is a dead language. In Caesar's time any boy in the streets of Rome could chatter Latin. Today only scholars, after much painful labor, can manage the grammar of the stiff old tongue. And composers today have as much trouble with the dead language of the bygone fugal epoch. But when a composer deliberately puts a fugue in his work, that fugue must be measured by the standard set by the old masters. There is no alternative. We cannot say: "This is a fairly good fugue, taking into consideration that it was written in 1892." There is no "consideration" about it. Is it good beside the fugues of Bach, Handel, Mozart? Is it good beside the counterpoint of that modern-antique Mendelssohn? *Sic itur ad astra!*

Nor will the plea of modern freedom avail. The incomparable introduction to the third act of "Die Meistersinger" is modern counterpoint. The instruments enter like the voices of a fugue, and the resulting harmony is beautiful beyond description. That introduction is not a fugue, however, nor a part of a fugue that Wagner was unable to finish. But the fugue "Pars Mea" is planned on strict classical forms. The exposition is regular; the counter-exposition, starting at measure 21, announces the themes in different voices than the order observed in the exposition, all of which is strictly classical. Then we have an episode beginning in the 43d measure, the theme of which is used as a counterpoint in notes of diminished length in the development section which begins at bar 51.

There is a stretto as well. The formal structure and manner of the fugue are classical, and worthy of expressing the finest thoughts of any of the great masters of fugue. There is nothing modern about it; it must stand or fall as a classic. The weakness of this fugue lies entirely in the detail of the part writing. In other words, the composer has not sufficient technic. How the young student of strict counterpoint—even the beginner in harmony—will be encouraged to find that the composer of "Hora Novissima" stumbles into consecutive fifths between his tenor and soprano in measure 61.



Intentional, did you say? That will not help matters. For that freedom of musical grammar is a gross breach of classical style. And where will the student find a theory of passing notes that will enable him to see the correctness of that counterpoint in the orchestra and the cantus firmus in the alto in measures 21 and 22?



What business has that G in between the A flat in the F of the alto theme? Bach, in his choral works, sometimes writes complete passing chords for the orchestra which move through the sustained chords of the voices. That is an entirely different thing from writing a discord between two parts which immediately progress to the same concord.

But the climax is reserved for the end, as it should be! The sopranos make the worst kind of consecutive octaves with the orchestral bass—at least in the published Novello score—in measure 115.



Truly, Jove has done what no ox of a student is allowed to do! It is unnecessary to touch on the other numbers of the which, which are, for the most part, nugæ canoræ.

A fugue is the pons asinorum of a choral work. Fugue is the flower of counterpoint, which can go no farther than the production of a fine fugue. Let the conservatory student take courage, however, even though such fugue writing as "Pars Mea" is beyond the pale of his school skill. For the remainder of the work, abovo usque ad mala, might have been written by numberless students!

Ave atque vale. Hora Novissima!!

Curious conclusion.

What are we to say about the conductors in this country who have had "Hora Novissima" on the programs, who have conducted rehearsals ten, twenty, forty and fifty times, who have read that score over and over and not detected these errors? What are we to think of the conductor who has had this score in his hands here in New York for years and who is now conducting rehearsals; and what can we expect from a performance of a work like this, the errors of which have never been exposed by the conductor because, as we naturally conclude, were

never understood by him? Does this not confirm our previous estimates?

We leave the gentle art of criticism to our distinguished co-laborers in the field of literature. When the performance takes place next week with these errors in it, they can be overlooked as usual and as other errors have been overlooked in this city for nearly a century by daily paper music criticism. It is not expected that the critics of daily papers should be able to read a score and tell from the reading of it whether it is properly constructed or whether it sounds properly, because most of them, as we all know, have no musical ear—that is, they have no ear educated to music through the ordinary senses that are appealed to in an educational process. They have literary abilities, some of them, and some of them cannot give you the moment or indicate to you by signal that second or part of a second when a major is transposed into a minor, or the reverse—a feature of musical work and composition which is constantly before us.

However, this is an old subject which we do not wish to ponder over just now, awaiting rather the delightful sensation of hearing the performance of a work that is fundamentally full of grammatical errors, which would make its publication impossible in Germany, as the proofreader in a publication house would refer back to the composer errors of this kind, whereupon the composer would place himself temporarily in a position where he would be compelled, for his own safety, to take lessons from the authorities known in their respective fields.

#### STURGIS & WALTON COMPANY, NEW YORK.

##### Musical Sketches, by Elise Polko.

A charming book that we lay aside unwillingly and always return to with pleasure is this collection of romances by Elise Polko. What more can be said of its popularity than that this present publication is a translation of the fifteenth German edition? Books that achieve the distinction of a fifteenth edition are not common. We confess we envy this authoress—for her name and her manner are both feminine. We wish we could be as attractive. What matters if she is not strictly accurate? Who cares if the drawing is not always perfect so long as the color, atmosphere, and passion are right? Gustave Doré, in his illustrations to Dante's "Divine Comedy," made Virgil and Dante three or four heads too high in order to give their figures majesty. Elise Polko does the same with her heroes. They are always a little bit superhuman.

We know that Handel went to Dublin for a performance of "The Messiah." But Elise Polko gives us Handel's soliloquy on the eve of the production of his great work. Some little bird must have whispered it to her. And those "lofty blue mountains" on which the burly composer gazed while declaiming in the streets of Dublin are now no longer visible. From the beginning of Sackville street to the end of Grafton street those "lofty blue mountains" never once rise above the horizon. Across the estuary of the Liffey, just beyond Dollymount, a far suburb of Dublin, there is a round hill that—but we digress.

The description of Franz Liszt's piano playing in 1822 is pathetic and delightful by turns. Alas, that we cannot shake off the load of erudition which clogs our poetic soul and anchors our imagination, like a captive balloon, to facts. Why cannot we soar thus on the wings of the morning into the empyrean and float, "as they say spirits do," in the purer air of heaven? Truly, we would if we could. But when we read of the "tall" Beethoven patting little Liszt's flaxen curls and saying "Go on; you have played splendidly!" that encyclopedia, which we carry about in our head in lieu of imagination, opens itself to our inner eye and informs us that Beethoven was five feet and some four inches high—hardly to be described as "tall"—and that in 1822 he was stone deaf, and therefore unable to know how Liszt played. Still, our facts may be wrong. Elise Polko's feeling is genuine. And the pleasure she gives to her elder readers is quite as valuable as the enthusiasm her book must enkindle in the young.

#### MUSICAL BIRTHDAYS IN FEBRUARY.

Several artists at the Metropolitan Opera House have celebrated or are about to celebrate their birthdays this month. Alessandro Bonci had a birthday party on February 10, which, by the way, was also the birthday of Adelina Patti. Caruso will have his birthday party Friday of this week—February 25. Miss Farrar, born on February 28, will celebrate next Tuesday. Ossip Gabrilowitsch, now at the Hotel Schloss in Berlin, had a birthday Febru-

ary 7. Madame Sembrich and Madame Pappenheim celebrated, on the same day, February 15. Fritz Kreisler was born on February 2. Among the musical immortals born in February, Handel, Mendelssohn, Chopin and Rossini lead the list. Patti, still singing, was sixty-seven this month (she was born in 1843). Two more widely known American singers were born in February—Emma Thursby on the 21st and Corinne Rider-Kelsey on the 24th. Leopold Godowsky was forty on the 13th, as THE MUSICAL COURIER recorded last week. Charles Joseph Sax, Louis Marchand, Michael Costa, Ole Bull, Litolf, Franz Richard Genée, Johann Ladislaus Dussek, Albert Keler-Bela, Louis Diemer, Michael Praetorius, Philipp Scharwenka, Luigi Boccherini, Henry Vieuxtemps, Carl Czerny, Niels Gade, Arrigo Boito, Filippo Marchetti, are among other musical lights born in the month of February.

#### GERMAN ARTIST FESTIVAL.

This paper has received some circulars and letters, addressed to the editor, from the Second German Artists' Festival in New York, arranged "for charitable purposes"—without mentioning those charitable purposes—by the Association of German Authors, Incorporated, and one of the features is to be a musical entertainment in which "the following distinguished artists have already promised their co-operation":

Mmes. Bella Alten, Flora Arndt, Bettina Boehm, Emmy Destinn, Rita Fornia, Johanna Galski, Alma Gluck, Alice Haeseler, Louise Homer, Marie Mattfeld, Anna Meitschik, Matja Niessen-Stone, Georgine Neuendorff, G. Olmer, Claire Seidl, Eva Speier, Rosina van Dyck, Elsa von Bostel, von Wegern, Henrietta Wakefield and Florence Wickham.

Messrs. Max Bendix, Robert Blass, Adamo Burtik, Adamo Didur, Hans Dobers, John Forsell, Otto Goritz, Richard Hagemann, Glenn Hall, Johannes Heidenreich, Hans Heilmann, Alfred Hertz, Allen Hinckley, Hermann Jadowker, Ernst Jokl, Carl Jörn, Anton Ludwig, Riccardo Martin, Adolf Mühlmann, Hans Morgenstern, Remy Marsano, Albert Reiss, Carol Skera, Anton Schertel, Edward Seidel, Leo Slezak, Walther Soomer, Friedrich Sterler, Kurt Stern, Hans Steiner, Clarence Whitehill, Herbert Witherspoon, von Wegern, Norbert Zulkes and Director Th. Burgarth.

We notice that the prices of the orchestra seats will be \$5, and boxes, according to position and number of seats, \$50 to \$120, and we are asked to endorse this by giving it free notice in this paper.

It is against the principle of THE MUSICAL COURIER to advocate a participation in any kind of a musical entertainment or performance by musicians unless they charge money for it, because it is a matter of bad faith for them to sing or to play free of charge in any entertainment, while they are asking the public to pay for the purpose of hearing them otherwise. If musicians desire to help charitable institutions, they can be asked to contribute their money, and if they are attractions to draw a public they should be paid just the same as the scene painter, the man who prints the circulars of this very festival, or the man who prints this paper, the typesetter, the ticket-taker, or anyone else occupied in the usual formalities of existence. It is a wrong to the musical artist to expect him or her to sing or play, free of charge, at any charitable organization, because it lowers the price, lowers the standing, destroys the professional status and makes musicians seem like the beggars which they were a century ago and less. Musicians, if they are to participate in charity, should participate in it the same as other people and other professionals by paying and not by offering their services free of charge, which is a degradation of a profession and which is a habit which must cease sooner or later if the musical profession is to maintain its standard, if it has any.

THE MUSICAL COURIER, as an evidence of good faith, will be pleased to subscribe to several seats in the orchestra for that entertainment, and will even take a couple of boxes, under the provision that the musicians receive payment for their services; in fact, we hereby pledge ourselves to take a

box for \$120, the highest price of a box, and send our check for the same on receipt of the box number, provided the committee will agree to pay those singers and musicians who perform at their regular prices. Let us put an end to this charity exacted from musicians at the expense of their professional standing.

#### HONEST SEMBRICH.

It is not a pleasure to acknowledge that Marcella Sembrich is honest; it is merely the acknowledgment of what is considered as a matter of course. When she told the interviewer of the San Francisco Chronicle that she never consented to the farewell banquet exploitation and the acceptance of the large donation and that the scheme did not have her approval, she acted on the impulse of her own, native honesty and the sincerity of her womanhood. She was to sing here next season; she was not on a farewell tour now, of course, and she could not become a party to an attempt to fool the American people, her best friends for more than a quarter of a century.

Now, then, it is easy for her to return the money to the contributors of the fund, and in her decision to do so the treasurer of the same, August Belmont, will certainly be pleased to help her, with the same willingness with which he assumed the original duties. She has decided to see to it that the liquidation is perfected as rapidly as possible, but in arranging for the return of the money, including the small contributions of the pupils of some of the vocal schools, we might suggest, considering our association with her in this liquidation, that a full statement be issued, consisting of an accounting, with vouchers of the sums expended in arranging the banquet, in bringing it to fruition and in settling all the finances connected with the affair.

Madame Sembrich must not be subjected to the loss of a single dollar in this liquidation. A part of the total could be set aside for the actual expenses, which should be published in detail, and those who volunteered to send their checks, after the urgent and immediate call that was issued, can well afford to pay the cost pro rata. As the money will be returned in full, they will be glad to meet this demand, knowing that Madame Sembrich must have suffered keenly from the ill advised step of which she became the victim. The following are the names signed to the banquet and donation call:

Richard Aldrich,	Rudolph E. Schirmer,
George F. Baker,	W. K. Vanderbilt,
Albert Morris Bagby,	George Henry Warren,
George S. Bowdoin,	Mrs. Richard Aldrich,
David Bispham,	Mrs. C. B. Alexander,
Joseph H. Choate,	Mrs. Emil L. Boas,
Samuel Clemens,	Mrs. Lemuel C. Benedict,
William R. Chapman,	Miss Callender,
Frank Damrosch,	Mrs. Paul Cravath,
Walter Damrosch,	Mrs. Charles Healey Ditson,
Henry T. Finck,	Miss De Forest,
F. Gray Griswold,	Mrs. Emma Eames,
D. Francis Hyde,	Mrs. Henry A. Ferguson,
William Dean Howells,	Mrs. Seth Barton French,
W. J. Henderson,	Mrs. Ogden Goelet,
Otto Kahn,	Mrs. Julia Ward Howe,
H. E. Krehbiel,	Mrs. J. Borden Harriman,
Charles Lanier,	Miss Winifred Ives,
J. Pierpont Morgan,	Mrs. Seth Low,
Lawrence Reamer,	Mrs. Howard Mansfield,
Henry Seligman,	Mrs. Alice Garrigue Mott,
W. D. Sloane,	Mrs. Henry Villard,
	And many others.
Chairman, Miss Laura J. Post.	Treasurer, August Belmont.

Mr. August Belmont, one of the leaders of finance, will be only too happy to assist Madame Sembrich in pointing out to her how to close this disagreeable incident. Such contributors as may have been overlooked can send their names to any one of the above list or to THE MUSICAL COURIER, which will be only too happy to assist in the adjustment of the matter.

By this time it must have become apparent even to those who take a purely commercial view of the affair, that there was no opportunity for a success-

ful concert tour for Madame Sembrich next season with this banquet imposition upon the public, embarrassing her and frustrating its success.

The projectors of it should now retire from public function, for not only did they subject Madame Sembrich to a most severe humiliation, from which she only rescued herself through her innate candor, but they involved the names of a number of our best citizens in an advertising design to which they never would have lent their approval had they had the slightest inkling of the motive at the bottom of it. The whole project was based upon the use of Sembrich's name for the exploitation of those who, through it, were operating for their own advantage. Or was there money or graft somewhere?

THAT the criticism of this paper has had a healthy and beneficent effect upon those who are identified with the Theodore Thomas Orchestra, of Chicago, is seen not only in the efforts since made to improve the orchestral material, but in the engagement of Anton Wittek, at present concertmeister of the Berlin Philharmonic, for the same post with the Chicago orchestra, as reported to us by cable. He is considered a leading artist in that capacity. The Board of Trustees of that important organization must, however, see to it that a better rate of wages is hereafter paid and that the business office is prohibited from farming out the individual members of the orchestra for all kinds of popular club, concert, hotel or ball diversifications. With an opera orchestra in the field next season, particular attention must be centered upon the artistic distinction of the symphony orchestra. It must be conducted for the benefit of the people of Chicago and thereabout, and not for the purpose of accommodating the commercial schemes of speculators in music. Its decadence is, to a great extent, due to the latter tendency.

HAMMERSTEIN may have a bombshell hidden somewhere in the Zenatello case, and his guarded reference to Campanini may be the direction of its location. Commission evils are lurking in all directions of opera, in the engagement of singers, of other members, of conductors, of contracts for scenery, costumes, and in the very royalties of the works; all this is known, although Zenatello avers that he never had any business compact with Campanini which would be sufficient in itself. But there can be no bombshell in the Wüllner case, for despite the fact that every place of amusement in Greater New York was open on Tuesday afternoon, and with "Parsifal" in competition, Dr. Wüllner crowded Carnegie Hall to the roof. If ever there was evidence of a personal and artistic power and influence it was seen with Dr. Wüllner on the afternoon of Washington's Birthday.

FOR reasons that must appeal to those who were identified with the performances for the benefit of the Paris inundation sufferers, at the Metropolitan and the Manhattan Opera houses, an official statement should immediately be issued showing, with voucher evidence, how much the receipts in each case amounted to, how much was expended, and how it was expended and to whom the amounts were forwarded. This is published in order to set at rest some very disquieting rumors that are afloat in operatic circles on the Paris benefit performances. It would be a source of untold and abject discomfiture if the Paris papers were to be informed of some of the charges that have been made; and this is probable if this suggestion, herewith made, is disregarded.

THE orchestral situation in the United States is becoming interesting from the fact that nearly every city of any consequence is contemplating an orchestra of symphonic dimensions. In some cities they have gone so far as to organize committees and in other cities they have gone so far as to commit organizations, and both of these phases are encouraging.



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# THE PROGRESS OF CINCINNATI'S ORCHESTRA.

It is a very human trait to point with satisfaction at the accomplishment of a prophecy one has made. I am enabled to do so in the case of Leopold Stokovski and the Cincinnati Symphony Orchestra, and I do not hesitate to avail myself of the chance.

At the beginning of the present season THE MUSICAL COURIER sent me to Cincinnati to report the opening concert of the new orchestra gathered together, organized and conducted by Leopold Stokovski, under the business management of Mrs. Christian R. Holmes and a coterie of other cultured ladies and gentlemen of Cincinnati. My review at that time called attention to the executive and artistic skill which had been displayed in fashioning a symphonic organization out of heterogeneous material collected from many cities and put into rehearsal only three weeks or so before the initial concert of the winter's series. The debut of Stokovski and his men proved to be an astonishing success, and after hearing them give a really striking performance of Beethoven's C minor symphony it became part of my pleasurable duty to predict that in Leopold Stokovski Cincinnati had found the right man to uphold its dignified orchestral traditions, and possibly, because of his youth and enthusiasm, ultimately to help bring greater musical glory to the town than it ever had known before.

Much of my foretelling I found verified when I visited Cincinnati last week in order to note the further operations of the orchestra, and that is the reason why I feel the comfortable pride spoken of in the introductory lines of this record.

A hundred and one circumstances, seemingly trifling in themselves, but keenly significant to the discerning listener, revealed the deep artistic confidence existing now between the leader and his men. The evidences of thorough rehearsal, and of minutest interpretative details explained and accepted, were apparent in all the purely orchestral numbers on the program, and induced a sense of repose and serene unity of purpose which are present as a rule only in symphonic bodies of many years' standing and ensemble association. The strings had "found themselves" under the admirable welding process of concertmaster Hugo Heermann, and allowed Stokovski to manipulate them with the precision and effectiveness of a single instrument. The woods and brasses were tempered tonally to the string section of the organization, and vied with it in technical finish and the production of refined tone and polished phrasing. A piano was distinguishable from a mezzo forte, and a crescendo had the gradual swell required, rather than the sudden loudness which many players perpetrate explosively when they encounter the "crescendo" admonition. Delicacy marked the pianissimo passages and in moments of dynamic stress, the volume of tone sounded full and vibrant without degenerating at any time into mere noise or blatancy. There was noticeable even such a subtle differentiation as marked the contrast in tone color between the broad and placid "song" of the strings in Bach's familiar "Air," and the hot blooded, sensuous strophes allotted to the same instruments in portions of Rimsky-Korsakoff's "Scheherezade" music.

At no time during the entire concert could the most critical carp have found on the part of the conductor the slightest desire to depart even fractionally from the spirit of the scores in hand. He resisted all temptation—if, indeed, he felt any—to exploit personal "readings," or to startle or astonish through tempo aberrations and ad captandam effects in tone and dynamics.

Those, then, were the general characteristics which impressed themselves upon me at the Cincinnati concert of last Saturday evening. Some of them I had observed on my previous visit there; others were not so noticeable then, because of the pardonable nervousness which held the players and their director in its grip at the time of their joint Cincinnati debut.

The program of the seventh afternoon and evening concerts, at Music Hall, on February 18 and 19, was this:

Suite in D.....	Bach
Symphony, Militaire.....	Haydn
Piano concerto in E flat.....	Liszt
Symphonic suite, Scheherezade.....	Rimsky-Korsakoff

For stylistic and homogeneous balance, the foregoing selections could not have been improved upon, even if their combined length required two hours and a quarter for performance, and thereby exceeded the time limit which it is judicious to observe in order not to overtax the attention of an audience. However, the exceedingly large body of listeners may have thought otherwise, as very few persons left the hall before the finish of the concert, and

they possibly were the slaves of the suburban car schedule rather than objectors to the length of the program presented.

In reviving a Bach orchestral suite, Stokovski followed in the footsteps of Mahler, whose recent New York Philharmonic programs are familiar to regular readers of THE MUSICAL COURIER. Or did Mahler take the hint from Stokovski—for if I mistake not, the Cincinnati programs were all published in their entirety at the beginning of the season, while the Philharmonic makes known its concert schemes only from week to week? Be that as it may, Mahler scored a hit with his clavierized and elaborated version of Bach, and Stokovski was no less successful with an interpretation and instrumentation much closer both to the letter and to the spirit of the grand old music. The overture had splendid rhythmic life, the entrances in the fugued section being clearly marked and its development drawn with almost black and white precision. The imperishable "Air," on the other hand, had plenty of color, of the staid kind required. In this movement, too, there was a large, free utterance which students of such matters must have been quick to recognize as the classically correct method of sounding the message of Bach. The gavottes, bourée and gigue, sparkled with animation and humor, and wound up the suite in vivacious and stimulating fashion.

Stokovski obviously plays Bach as though he enjoys him and wishes his hearers to enjoy him, too. Many other leaders read the Bach scores much as schoolmasters propound a new example in arithmetic to a particularly stupid class. The musical public is grateful to be credited occasionally by sympathetic leaders with some little measure of understanding. The baton hero who imagines himself as conducting a concert for his own edification solely (oh, yes, there are such!) usually finds himself right in the end, for the audiences finally agree with him and stay away whenever he gives one of his selfish seances.

A Haydn symphony is to an orchestra what a Mozart aria is to a singer, which means that the "father of the symphony" and the "father of classical opera" both wrote in a style that, in spite of its seeming simplicity, makes the most exacting sort of interpretative demands in tone, taste and technique. Haydn's clarity in scoring, his clean cut themes, and the transparency of his counterpoint, are most cruel in exposing an orchestra's shortcomings, and revealing muddiness of execution, lack of tonal variety, and deficiency in musical characterization. A work like Strauss' "Heldenleben" is a cloak which protects many an orchestral slip and omission, and some of the wrong notes in its performance often are set down as being some of the purposeful "cacophonies" invented by the composer. Haydn permits nothing like that. The only wrong entrance (it really was an exit) in the "Military" symphony was made by one of Stokovski's double bass players, and it stood out so prominently that even laymen noticed the inadvertence and commented thereupon after the concert. Truth compels the addendum, that no other blemish marred the performance, and the little mishap just cited should not be regarded as finical fault finding, for it served simply to emphasize the striking excellence of the rendering as a whole.

The adjective "sunny," usually employed to describe Haydn's symphonies, is a relative term, for that artist took all his work quite seriously at the time of its accomplishment, and by no means endeavored to establish a reputation for invariable good nature and cheerfulness in tone. The "Military" symphony has a decided dramatic flavor, and was regarded as a very weighty composition in its day. Stokovski gave to the opus the spirit of dignity it needs, and treated the drum episode as an integral part of the art work, not as an extraneous interlude created to afford sportive diversion. I have heard the "Military" symphony done in the latter fashion, by several of the best known American and European orchestras.

Rimsky-Korsakoff's four movement "Scheherezade" suite is a recognized virtuoso problem for a conductor and his orchestral medium, as in order to present the piece properly he must be able not only to tell a "program" story in tone, but also to illustrate and color it with the most glowing tonal pigments. A literal and unimaginative reproduction of the mere notes in the "Scheherezade" score would be like trying to describe a colorist such as Titian or Rubens by showing photographs of his canvases. Stokovski limned impressively temperamental pictures with his player forces, and they followed him through all the unusual instrumental registers and complications like trained orchestral troops whose faith in their commander is absolute and unshakable. The Nos. I and IV, sea pictures both, made an especially

grandiose effect, by reason of the tremendous surge and sweep with which they were proclaimed.

Viewed as an abstract musical proposition, the "Scheherezade" is not an inspired composition, for in it Rimsky-Korsakoff is hampered through very sparse thematic material and tries to cover up the dearth with extreme skill and variety of facture. The long drawn out and needless repetitions in the work add nothing to its artistic value.

In a measure, the Liszt concerto was the clou of the two concerts, for Ferruccio Busoni's delayed train forced him to play without a rehearsal on Friday, and his perfect orchestral support on that occasion was such a delightful surprise to him that he elected to appear also on Saturday night without any further ensemble preparation. Stokovski and his men were proud of their feat, and well they might be, for since a certain memorable performance given by Arthur Friedheim at the Lenox Lyceum in New York (Theodore Thomas conducting) I have not heard the Liszt E flat concerto in such kindling and irresistible ensemble as that achieved by Busoni and Stokovski last Saturday evening in Cincinnati.

The pianist played with far greater abandon than he had allowed himself to exhibit in his New York appearances with orchestra earlier this winter, and his new ardor could not have been due to anything but the exceptionally understanding accompaniment he was receiving. Stokovski on the other hand, felt his spirit fired by the supernal pianism of the soloist, and he put into the performance all of himself and also every ounce of temperament he could coax from his men. The finale was built gradually into a climax nothing short of overwhelming, and the excitement of the auditors became so intense that they broke into applause some dozen measures before the astounding exhibition reached its close.

Busoni's marvelous art captured Cincinnati completely, but mingled with memories of the victory, there ought always to remain in the minds of that city's music lovers the true appreciation of what a glorious part Stokovski and the orchestra played in the pianist's great triumph. Busoni received endless recalls, but Stokovski, too, got his just share of the applause when he came forth to conduct the next number.

If this account of the Cincinnati Symphony Orchestra and of Leopold Stokovski will be considered warmly enthusiastic, then it expresses my sentiments as nearly as I could possibly desire.

While in the Queen City I got into touch with several other musical influences outside of the Orchestra, and one of them was J. Herman Thuman, critic, feuilletonist, festival "boomer" and general upholder of musical righteousness in Cincinnati. Mr. Thuman told me in strictest confidence that he expects the forthcoming May Festival to be the finest ever held in his town. It will take place May 3, 4, 5, 6 and 7. President Taft and Mrs. Taft have promised to attend one or more concerts of the celebration. Mrs. Taft was a member of the Festival Chorus when Theodore Thomas conducted it. Governor Harmon, of Ohio, also has expressed his intention to hear Handel's "Judas Maccabeus" on the opening night, in the new condensed arrangement by Frank Van der Stucken, with many of the tiresome repetitions and ritornelles removed. "Van der Stucken has done for 'Judas'" said Mr. Thuman, "what Mozart did for 'The Messiah.'"

Other works to be performed are the Beethoven "Missa Solemnis," Pierné's "Children's Crusade," Berlioz's "Trojans in Carthage" (first complete hearing in America), Beethoven's fifth symphony, Stock's new symphony, etc. The list of Festival soloists has been published in previous issues of THE MUSICAL COURIER.

Additional interesting items of information were to the effect that a \$10,000 statue of Theodore Thomas will be unveiled in the lobby of Music Hall after a Festival speech by President Taft, and that Frank Van der Stucken has resolved to give up his Cincinnati work after next May and settle permanently in Brussels, where he has an interested artistic sponsor in the new Queen.

One of the most insistent applauders of Busoni was Theodore Bohlmann, who himself has won honor at the Cincinnati Symphony concerts with his interpretation of the same Liszt work in E flat.

Leopold Stokovski expresses himself as being flattered and pleased at the extension of his one year conductor's contract for four seasons more. It was the correct move for the Orchestra Association to make, as the press and the public of Cincinnati have acclaimed the young leader in unanimous praise.

LEONARD LIEBLING.



**Lalla Miranda's Brilliant Career.**

From the day she left her far away home in Melbourne, Australia, to enter upon a serious course of study in Paris, good fortune seems to have followed Lalla Miranda, now singing at the Manhattan Opera House. Mlle. Miranda is one of the singers Oscar Hammerstein introduced during the preliminary season, and she was one of a few whom he re-engaged for the regular season, which is now in its sixteenth week. This prima donna is young and rarely gifted. She has one of those lovely voices, very high and flute like in the upper range and rich and sympathetic in the middle and lower registers. Such a voice, combined with a high order of intelligence and what seems like a veritable passion for study, enables an artist to sing not only the coloratura roles, but lyric parts, like Mimi and Marguerite.

To THE MUSICAL COURIER representative who visited Mlle. Miranda at her apartment in the Hotel Cumberland last week, the prima donna related some of her experiences, but she did it with such modesty and womanly tact that it was hard for the interviewer to realize that a prima donna was speaking. Because she was educated for opera in Paris, Mlle. Miranda was questioned about the time it required to fit her for her debut.

"As I had sung as a child, in fact, all my life, I probably progressed more rapidly than most girls. Then, too, I was fortunate to fall in the hands of a competent teacher. I cannot say enough in praise of her. My teacher is Madame L. de Garetti, of 69 Avenue de Wagram. She is an Italian who is not so well known as she should be. After studying with Madame de Garetti eighteen months I had learned a sufficient number of roles to make my debut, which took place at La Monnaie, in Brussels. At the premiere I sang the role of the Fairy Queen in Massenet's "Cinderella." Subsequently I sang Lakme, Ophelia, Juliet, etc. After the Brussels engagement I sang at Covent Garden, London, and then returned to the Continent to sing at Nice and Monte Carlo. Since then, as you may know, I have sung at the Grand Opera in Paris, and Ostend, and for several seasons at Covent Garden."

"Have I a favorite role?"

"Perhaps if you should ask me if I had favorite roles I could make a more definite reply. I am fond of Gilda, Lakme, Mimi and several others. As soon as my season ends I shall return to my home in Paris and resume study with my teacher. Every year I learn a number of new roles. I cannot conceive of any singer who does not study hard. Each year after my season closes, I become a student, studying an allotted number of hours each day."

In speaking of musical progress in Australia, Mlle. Miranda said that Melbourne was full of singers. There were many beautiful voices there. The climate, which in a measure resembles that of Italy, is favorable to voice culture. The air is balmy and the skies eternally blue. Mlle. Miranda stated that Madame Melba had done much toward assisting a number of poor girls in Melbourne, her native town, to get their musical education. Even among the working girls there were many beautiful voices.

Lalla Miranda inherits her musical gifts and her voice. Her father was a tenor quite celebrated in Australia, but gave up a professional career to devote himself to business. The paternal grandmother was also a singer, a high soprano. On the maternal side, too, the musical strain was marked. The mother of the prima donna, while only an amateur, had a remarkably sweet voice.

Students of heredity are aware that the voice is one of the sure inheritances from near or remote ancestors. This can be traced ninety-nine times in a hundred.

When questioned about audiences, Mlle. Miranda expressed herself highly delighted with Americans. The prima donna seemed particularly happy when she referred to her recent triumph in Philadelphia, where she was taken in a special train at the eleventh hour to sing the role of Gilda in place of Madame Tetrassini, who had be-

come suddenly indisposed. But let the following notices from the Philadelphia papers tell of the event:

... She is a well-trained singer, a native of Australia, who has often sung at Covent Garden, and who has been a serviceable member of Mr. Hammerstein's organization. After the performance last night she may be looked upon as a good deal more than this. She has a very pleasing voice, with a wide range and plenty of temperament. She sings easily, with charm; has color in her voice.

... No comparisons are at all necessary, but it may be said with truth that Madame Miranda seized a situation fraught with danger and made a triumph. She was compelled to sing the "Caro Nome" aria twice and was enthusiastically applauded in the third and last acts.—Philadelphia Inquirer, February 13, 1910.

... In most respects Madame Miranda amply justified the warmth of her reception. Her voice, though light, is extremely flexible and handled with commendable artistic discretion. Her upper tones are clear and true, and she possesses a resourceful technique that is of real value in coping with the demands of coloratura work. Moreover, she has youth and a fair endowment of good looks as her assets. Her "Caro Nome" was loudly applauded until an encore had to be given.—Philadelphia North American.

... Under the circumstances Mlle. Miranda is deserving of the highest praise. She was naturally nervous, but gave no evidence of the fact, for from the very start she sang with assurance, and as the opera advanced to her "Caro Nome" number she gave evidences of possessing a brilliant voice. She rose to her greatest

soprano of the first rank never before heard in this city in a leading role. Her singing aroused the amazed audience to the warmest enthusiasm, and the immense throng applauded the "Caro Nome" so vigorously that an encore was necessary.—Philadelphia Times.

Mlle. Miranda was unwilling to discuss her future plans at the interview last week, beyond stating that there are several offers under consideration.

If there are many more prima donne with the characteristics disclosed by Mlle. Miranda, the race of "first" singers has been maligned. Such a kindly and gifted artist, with only words of good will and friendliness for her colleagues and a general hopefulness about things in general, appears like a ray of sunshine who could easily rout the "green eyed monster" and other unpleasant phantoms said to exist in most up to date opera houses. Then it must not be forgotten that Mlle. Miranda is still young. Youth, good looks, a beautiful voice, talent, a big repertory and a well poised character, must in the course of reasonable time yield a shining harvest for this prima donna.

**Hamlin Wins More Honors.**

The following press notices relate to George Hamlin's recent successful recital at Omaha, Neb.:

Mr. Hamlin is a singer of unusual attractiveness and his programs are always well chosen and of varied character. A few of the reasons for this unusual attractiveness can be given at this time, and the first is a voice of sufficient intensity, warm color and constant youthfulness; in the second place, Mr. Hamlin is always working, always "digging," always studying, with the result that since he was here last he has added volume and still more beauty to his singing tone; and with regard to his songs, he is ever expanding the borders of his artistic vision; and in the third place, his true sincerity and conscientious adherence to the highest artistic standard, together with his fine musicianship, are the things, in addition to the others mentioned, which have gained for him the profound respect and admiration of the leading critics and other musicians in the most musical cities of this country and Canada.—Omaha Daily Bee, February 11, 1910.

Hamlin is a conscientious artist who is forever studying and analyzing and polishing his vocal equipment with a view to increased beauty and perfection, and the result is a marked advance in artistic effects with each appearance. True musical conception and artistic rendering, characterized always by elegance and refinement and great delicacy where required, combine with a voice of great purity, clarity and sweetness to make the ideal concert singer he is.—The Omaha Excelsior, February 12, 1910.

Mr. Hamlin's voice is always of a beautiful melodic quality, seems to have grown in volume and sweetness, however, since his last visit here, while it would be difficult indeed to find a flaw in the artistic rendition of his songs.—The Omaha Examiner, February 12, 1910.

Mr. Hamlin's frequent visits here have made him more and more of a favorite; nor does it seem possible that he could have done himself more justice on this occasion. He was in splendid voice and gave a program of much variety demanding versatility and maturity.—Omaha Evening World-Herald, February 11, 1910.

George Hamlin long ago established himself as a favorite here and every visit he has made has strengthened his hold on the Omaha audience. Mr. Hamlin is the possessor of a powerful voice, which shows the evidences of fine training and of the intelligence of its owner.—Omaha News, February 11, 1910.

**Joseph Carl Breil Married.**

Joseph Carl Breil, who is in charge of the Remick Library Edition of Art Songs, and well known as the composer of the music in "The Climax," was married yesterday (Washington's Birthday) to Jean F. Stevenson, of North Adams, Mass.

Umberto Giordano has completed his "Madame Sans Gene," for which Victorien Sardou supplied a libretto. It will soon be sung in Naples.



LALLA MIRANDA.

effort in "Caro Nome," which was sung in such fine style, with so much feeling and delicacy of execution that the audience went wild with delight and compelled her to repeat the number. At the end of the second act Miranda, McCormack and Sammarco were called before the curtain half a dozen times. In the favorite quartet in the last act Miranda's voice again rang out full and clear against a strong trio, making the popular number most thoroughly appreciated.—Philadelphia Press.

... The situation was saved by Lalla Miranda, a coloratura

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# METROPOLITAN OPERA HOUSE.

"Falstaff," Wednesday, February 16 (see Reflections).

# "Lohengrin," February 17.

A strong cast united in the repetition of "Lohengrin" at the Metropolitan Opera House Thursday night of last week. Johanna Gadski was the Elsa; Hermann Jadlowker the Lohengrin; Louise Homer the Ortrud; John Forsell the Telramund; Allan Hinkley the King, and Muhlmann the Herald.

# "Rigoletto," February 18.

Friday night of last week a gala performance of "Rigoletto" crowded the Metropolitan Opera House to the doors. Caruso was the Duke, a role, by the way, which he sang at his American première about seven years ago. Very likely because there were demands to hear the famous tenor in more dramatic parts, he has not included this role in his repertory for the last three or four seasons. But, the opera-going masses have long memories. When it was announced that Caruso would once more sing the familiar airs, the old guard and as many more as could sit (or stand) were on hand to show that they were as eager as ever to hear the old opera. There is no use for the over-learned in music to rail against melodies so long as there are great singers to sing them. Caruso's voice seems more golden in quality now than at the time of his debut. He played the character of the gay and worthless nobleman with correct abandon, but it was his singing that aroused the listeners to frenzy. Amato, as the Jester, showed

himself to be a remarkable artist. Think of a man so strikingly noble and handsome as this great baritone, and then picture him the misshapen villain of this horrible story! Could there be a greater evidence of versatility? Amato easily surpassed some of his predecessors when the vocal aspect of his work was studied, and histrionically he was truly magnificent, if so extravagant a term may be applied to the cringing court fool. Perhaps it was in his solicitude for his daughter, where the Jester made his greatest impression. In these scenes the intense realism of Amato's work was revealed at its best. Lydia Lipkowska was the Gilda, and she gave a bewitching and touching portrayal. Despite the fact that Madame Lipkowska was reported indisposed, she sang rather than inconvenience the management. It was stated that the young prima donna (who had come on from Boston to appear at the performance) was suffering from la grippe, with a physician behind the scenes attending her. Paradoxical as it may read, the young soprano's voice charmed as before by its sweetness, purity and vernal freshness. Pictorially, Madame Lipkowska was ideal. She looked the personification of the young and trusting girl whom her father treasured as so much precious gold. Ah, youth! How most women of the stage strive to retain this illusion! With the Polish prima donna there is no need for artifice of any kind, for her slim figure and girlish contour unite in a perfect picture of youth and innocence. At the right moments, Madame Lipkowska brought out the pathos and tragedy of the shocking situations. Didur invested the part of Sparafucile with sinister mien; his deep basso tones made some timid mortals tremble. Anna Meitschik was the Magdalena. There were many recalls for the stars.

# "Tosca," February 19 (Matinee).

Alessandro Bonci, so long associated with the lighter and purely lyric roles, demonstrated last Saturday afternoon, at the repetition of "Tosca," that he can measure up to the highest dramatic standards. For the first time this season, the incomparable Bonci sang the part of Cavaradossi, the painter of Rome, whose honor and deep love for Floria Tosca have placed the character among modern stage heroes. The great tenor was in fine voice, but he did more than sing beautifully. Dramatically, he was powerful, acting with the passion and vigor of a strong man. The brutal scenes in the second act have rarely approached such realistic heights. Talk about your forbidden operatic pictures! How this opera ever escaped the watchful eye of "Mrs. Grundy" is somewhat puzzling since "Salome" was banished. And just about now the "Grundyttes" are fearfully stirred up about "Elektra." But let us continue with the "Tosca" performance of last Friday. Geraldine Farrar sang the title role, and she has made considerable progress since she first appeared in the part earlier in the season; at all events, her voice was in better condition. Scotti again was the Baron Scarpia, polished, cynical and crueler than death. This must be one of the most trying characters for an artist to interpret. Ananian, Gianoli-Galletti, Devaux, Begue, Missiano, and Florence Wickham completed the competent cast. Tango conducted the performance. The triumphs of the afternoon, however, belonged to Bonci. This artist has done, and is doing much to revive the art of bel canto. All students of singing who have heard him are grateful for what he has taught them, but few expected to see this great tenor excel as a tragic actor. His Mario Cavaradossi is a deeply moving impersonation, heroic, virile and fascinating. IONE.

# "Tristan and Isolde," February 19.

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in a superb performance of "Tristan and Isolde" at the Metropolitan Opera House last Saturday night. Toscanini conducted.

#### "Falstaff," February 21.

(For a review of the performance see "Reflections" on another page.)

#### "Parsifal," February 22 (Matinee).

The Metropolitan Opera Company presented "Parsifal" for the second time this season at the Metropolitan Tuesday afternoon with a cast including Fremstad, Burrian, Blass, Goritz and Whitehall.

#### "La Gioconda," February 22.

The performance of "La Gioconda" at the Metropolitan was for the benefit of the Italian Immigration Society. Caruso, Amato, Destinn and Homer were the leading members of the cast. Toscanini was the musical director. Mayor and Mrs. Gaynor and the Italian Ambassador, Baron des Planches, were among the box holders.

#### NEW THEATER.

##### "La Boheme," February 17 (Matinee).

An excellent ensemble performance of "La Boheme" was given at the New Theater Thursday afternoon of last week by the Metropolitan Opera Company. Several singers who had not before appeared in Puccini's opera were presented and on the whole they filled their parts creditably. The surprise of the afternoon was Bernice de Pasquali, who sang the role of Mimì. This prima donna has heretofore confined her roles in New York to the limited coloratura repertory, but evidently she is quite "at home" in lyric parts like the sewing girl of the Latin Quarter so devotedly loved by the poet Rodolfo. Vocally she was charming, singing the music with fluency and beauty of tone, and in the latter scenes she was exceptionally fine in portraying the pathos and realism of her unhappy life. Riccardo Martin, who had sung the role of the poet once before this season at the Metropolitan Opera House, was in superb voice and again rose to the occasion nobly. Vincenzo Reschiglian as Schaunard, the musician, and Dinah Gilly as Marcello, the painter, had not previously sung these parts in New York. They were sincere in their efforts, although at times lacked the spontaneity that other artists have introduced. Andrea de Seguro repeated his splendid portrayal of the philosopher, Colline. His song of farewell to the beloved coat earned for him a special recall. Vera Courtenay, who sang earlier in the season at one of the Sunday night concerts with the Metropolitan Company, made her first appearance in New York as a figure in opera. She was the Musetta of the afternoon. Barring nervousness in the second act, her work made a decidedly good impression. She has youth and a pleasing voice. Other members of the cast were Paul Ananian as Benoit, Giuseppe Tecchi as Parpignol and Gianoli-Galletti as Alcindoro. Podesti conducted the performance.

#### "L'Attaque du Moulin," February 18.

Mesdames Delma and Noria and the Messrs. Clement, Gilly, De Seguro and Ananian were the principals in the repetition of Bruneau's opera at the New Theater, Friday night of last week.

#### "Stradella" and "Il Maestro di Capella," February 22.

New Yorkers had their surfeit of operatic performances on Washington's Birthday. Besides two performances at the Manhattan Opera House and two at the Metropolitan Opera House the Metropolitan Opera Company gave a double bill at the New Theater—"Stradella" and "Il Maestro di Capella," with the same casts previously heard in these productions.

#### MANHATTAN OPERA HOUSE.

##### "Elektra," February 16.

The fourth performance of "Elektra," at the Manhattan Opera House Wednesday night of last week, was witnessed by another large audience. Again there followed an amusing and perplexing babble of opinions as the people left the theater after sitting for two hours under the spell of a fascinating horror. The principals included Madame Mazarin as Elektra, Alice Baron as Chrysothemis, Augusta Doria as Klytemnestra, Huberdeau as Orestes, Devries as Aegisthus, Nicolay as the Foster Father of Orestes and Scott as an old servant. De la Fuente conducted.

#### "Cavalleria Rusticana" and "I Pagliacci," February 18.

What has become known as the "double bill" was presented at the Manhattan Opera House Friday night of last week. "Cavalleria Rusticana," followed by "I Pagliacci," were given with the following casts:

##### CAVALLERIA RUSTICANA.

Santuzza ..... Mariette Mazarin  
Toto ..... Madame Duchene  
Mama Lucia ..... Mlle. Severina  
Turiddu ..... John McCormack  
Alfo ..... M. Crabbe

Musical conductor, Oscar Anselmi.

##### I PAGLIACCI.

Nedda ..... Lina Cavalieri  
Canio ..... Orville Harrold  
(His first appearance in opera.)  
Tonio ..... M. Sammarco  
Sylvio ..... M. Crabbe  
Beppo ..... M. Venturini

Musical conductor, Oscar Anselmi.

The house was crowded, not alone because these operas are popular, but on account of the debut of the young American tenor, Orville Harrold, of whom much has hitherto been published. Mr. Harrold surpassed expectations by his splendid interpretation of Canio. This was a severe test for the histrionic ability as well as voice of the young singer, but his efforts amounted to a triumph for him. Harrold has a rarely beautiful voice, and, it was quite plain, a natural aptitude for the stage. While the Mas-

cagni opera was not given as well as on other occasions, the work by Leoncavallo was exceptionally fine. Lina Cavalieri, as Nedda, sang and acted charmingly. Her beauty seemed as striking as ever, but she merited sincere commendation for her art, which continues to grow more impressive. Sammarco was never in better voice; he created a furore with the "Prologue," as usual.

ORIOLE.

#### "Lucia," February 19 (Matinee).

Madame Tetrassini had ovation after ovation Saturday afternoon of last week when she repeated at the Manhattan Opera House her brilliant impersonation of Lucia. With Sammarco and McCormack in the cast the crowded house heard a performance that contained few flaws. Anselmi was the musical director.

#### "Carmen," February 19.

"Carmen" was presented at the Manhattan Opera House last Saturday night with the following strong cast:

Carmen ..... Lina Cavalieri  
Micaela ..... Lalla Miranda  
Frasquita ..... Mlle. Trentini  
Mercedes ..... Madame Duchene  
Don Jose ..... M. Dalmores  
Escamillo ..... M. Dufranne  
Dancalro ..... M. Glibert  
Remendado ..... M. Leroux  
Zuniga ..... M. de Grazia  
Morales ..... M. Villa

Musical director, Henriques de la Fuente.

Lina Cavalieri's conception of Carmen is that of a girl with temperament. There are many conflicting notions among prime donne of this day regarding the manner in which this Bizet role shall be played. However, all will agree that Madame Cavalieri's Carmen is fascinating. She is most beautiful to look upon and then she is intensely dramatic and sings the music with intelligence and exquisite taste. Dalmores' name on any bill is sufficient to draw a crowd. As Don José he has no superiors. He looks the soldier, and his magnificent voice and histrionic skill and magnetism, united again on this occasion to make the performance memorable. It is not often that audiences hear such a combination as the beautiful Cavalieri and the remarkably versatile Dalmores. The role of Micaela, so often entrusted to minor singers, was beautifully impersonated by Lalla Miranda. Her singing was cause for special congratulation. She sang the familiar aria exquisitely and was heartily rewarded by the house. Dufranne was not a satisfactory Escamillo. On the whole, the performance went with spirit and once again a word of appreciation must be set down for the chorus and general spectacular effects.

ORIOLE.

#### "Rigoletto," February 21.

The ever popular "Rigoletto" was the bill at the Manhattan Opera House Monday night, and despite the wet weather there was a large and enthusiastic audience gathered to hear Verdi's melodious opera interpreted by Mad-

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ame Tetrassini as Gilda, Maurice Renaud as Rigoletto, John McCormack as the Duke and other members of the Manhattan forces seen before in this production including the Mesdames Gentle, Severina and Johnston, and the Messrs. Glibert, Vallier, Fossetta, Nemo and Venturini. Signor Anselmo conducted. Madame Tetrassini was in magnificent voice and scored her customary triumph in "Rigoletto." Renaud, as usual, gave a remarkable performance of the Jester.

SAN.

#### "Elektra," February 22 (Matinee).

The fifth performance of "Elektra" at the Manhattan Opera House took place on the afternoon of Washington's Birthday. The theater was crowded to the doors. The cast included Mazarin, Doria, Baron, Huberdeau and Devries.

#### "Hoffmann's Tales," February 22.

With the beautiful Madame Cavallieri as the Venetian beauty, Renaud in his familiar triple role, and Devries as the poet, "Hoffmann's Tales" attracted a large audience to the Manhattan Opera House Tuesday night (Washington's Birthday).

#### MUSIC IN BALTIMORE.

BALTIMORE, February 19, 1910.

Provincialism was in evidence at the Lyric on the night of February 16, when it was announced that Amato would not sing the role of Rigoletto. Some day this city will awaken to the facts that the Metropolitan Company is fully aware of the desirability of a straightforward, honest policy toward the public; is doing its full duty and more; and that when so superb an organization is furnishing the entertainment for lovers of opera they should learn, more and more, to regard the work from the ensemble point of view and not from that of the stellar attraction or attractions. The performance of the opera was, without doubt, the best ever heard in Baltimore. Baklanoff gave a magnificent portrayal of the Jester. His voice is glorious as to tone and volume, and his artistry is so great that every shade of emotion is fully demonstrated by the characteristic tone emitted. Alice Nielsen as Gilda was a delightful surprise. She has grown in stature as a grand opera artist, and the role fitted her admirably. She received a warm welcome, and fully deserved the many and sincere plaudits bestowed upon her. Bonci was the Duke, and his beautiful voice added greatly to the success of the opera as a whole. The others in the cast and the chorus performed most excellent service.

\*\*\*

The Saturday afternoon recital at the Arundell Club on February 12 was given by Betty Askenasy, pianist.

\*\*\*

Standing room in the Harlem Park Methodist Church was at a premium on the night of February 17, when a carefully selected chorus, under A. Lee Jones, sang portions of Handel's "Messiah." The soloists were Beulah Ovem, soprano; Hobart Smock, tenor, and William G. Horn, bass. Howard Thatcher was at the organ. The net proceeds will be devoted to the fund for the benefit of the Paris flood sufferers.

\*\*\*

Carolyn A. Hamilton, soprano, of Christ P. E. Church, has joined the serried ranks of those having a troublesome

vermiform appendix, and has recently undergone a successful operation for its extirpation. It is confidently expected that she will soon leave the sanitarium entirely well.

\*\*\*

Spohr's "Last Judgment" will be sung by the choir of the First M. E. Church, D. Merrick Scott, organist and choirmaster, on February 27.

\*\*\*

Gaul's "Holy City" will be sung by the choir of Mt. Vernon M. E. Church, James E. Ingram, Jr., director, at the Waverly M. E. Church on Thursday, February 24.

\*\*\*

Louis Bachner, pianist, gave the thirteenth Peabody recital on the afternoon of February 18. This was probably his last public performance in Baltimore prior to his departure from the city, which will occur in the early spring. He has been very successful as a member of the Peabody staff, as well as a solo pianist, and his large clientele will follow his career in the wider musical sphere of Berlin whither he goes to continue his life work, with marked interest.

M. H.

#### Caroline Hudson in Three States.

Caroline Hudson, the soprano, has appeared at a number of good concerts recently. She sang in Pittsburgh, Pa., Brooklyn, N. Y., and Bridgeport, Conn., in addition to several minor places. Press opinions follow:

Caroline Hudson made a profound impression as the soloist. She has a dignified and impressive way of singing, and her interpretative powers have been developed to such an extent that the message she has to make through her songs is at once apparent. The group of songs on the first part of the program exhibited her diversity of style. She freely responded to encores, and graced the whole program by her appearance.—Pittsburgh Dispatch.

Famous sopranos trail across the Academy stage in quick succession in these operatic days. It is almost a pity that some of these visitors could not have been "in front" last evening to hear Miss Hudson sing. In truth, the work of some of these lovely upper attic women who draw big money is simply sloppy beside the clean-cut, delicately finished singing of this artist from a choir loft. She brought all the resources of a thoroughly trained art and a sympathetic intelligence. She will be welcomed in Brooklyn as often as she comes.—Brooklyn Eagle.

Miss Hudson, who has a strong, flexible soprano with great sweetness in the lower tones which almost make one suspect contralto quality, sang as an opening number an aria from "La Tosca," which was decidedly well done. Her work in the last group of songs was decidedly the best of the afternoon, as the selections were admirably suited to her voice. Her coloratura work was delightful. A feature which was appreciated was the distinction of her enunciation.—Bridgeport Post.

#### NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER, 156 NORTH BELLEVUE BLVD., MEMPHIS, TENN., February 17, 1910.

After a lapse of several months, in which the regular contributions of the National Federation of Musical Clubs were unavoidably omitted, affairs have again shaped themselves, and, with the co-operation of the federated clubs, the national press secretary hopes to give full and regular contributions to these journals every week. Much interest grows in musical affairs, and for the past few weeks the Southern section has experienced a great awakening. Many of the Southern cities, including Atlanta, Birmingham, Nashville and Memphis are planning spring festivals. Memphis will have the Theodore Thomas Orchestra with eight prominent soloists and a trained chorus of 250 voices for a festival late in April. The work of the festival is in the hands of the Beethoven Club, one of the

largest, if not the largest, musical organizations in the State of Tennessee.

\*\*\*

The Amateur Musical Club, of Memphis, is making arrangements to bring William Sherwood, the eminent pianist, to that city at an early date. Following a January tour to Oklahoma and Texas, Mr. Sherwood will work his way back to Chicago, filling many engagements in large cities, and will probably stop in Memphis en route home.

\*\*\*

A large audience greeted the Schramm sisters in a recent program given January 18 under the auspices of the Amateur Musical, of Belvedere, Ill. Two themes were selected by Paloma Schramm and were wonderfully melodious. The musical program follows: Allegro from concerto for two pianos, G minor, Bach, Paloma and Karla Schramm; theme and variations, op. 21, No. 1, Brahms; "Hark, Hark, the Lark," Schubert-Liszt; "Warum?" Schumann; "Spring Night," Schumann-Liszt; Fantaisie, F minor, Chopin, Paloma Schramm; nocturne, op. 62, No. 2, Chopin; etude, B flat minor, Mendelssohn; intermezzo, op. 118, No. 2, Brahms; intermezzo, Schumann; "Cradle Song," Regina Watson; rondo brillant, Karla Schramm; "Liebeslied" from "Die Walküre," Wagner-Tausig; nocturne for the left hand alone, Scriabine; scherzo, B flat minor, Chopin.

\*\*\*

A faithful club in the Federation is the Schubert Club, St. Paul, Minn. Regular weekly reports are received by the press secretary from this very active club and its student section.

\*\*\*

The Ladies' Musical Club, of Bedford, Ohio, under the efficient management of their president, Mary E. Burroughs, is doing splendid work. About eighteen months ago this little club purchased a Steinway grand piano, for which it has paid. And in the language of their secretary, "not wishing to have their work tainted with the thought of money, we established what are known as patrons' meetings, which are held in the evenings at our club-rooms. We have three of these during the season, at which a short musical program is given, followed by a reception. There is no fee, other than the membership fee at the beginning of the year, which fee will pay our expenses." A Wagner program was presented recently by the following members: Mesdames Burroughs, Lee, Johnson, Wallace, Dawson, Yost, Freeman, Wright and Gates.

\*\*\*

The Ladies' Friday Musical Club, of Jacksonville, Fla., is among the very busy ones of the Federation. The study for this year is dance music by great composers. Eight members of the club are being trained to dance a minuet in Colonial costume, at an entertainment to be given in the near future. The affair promises to be exceedingly attractive, and decidedly educational. Regularly monthly programs are given by the members of the Ladies' Friday Musical Club, and great benefits and much pleasure are being derived from them.

NOLA NANCE OLIVER.

#### Scott Re-engaged at Manhattan.

Announcement is made of the re-engagement of Henri Scott by the Manhattan Opera House for the season of 1910-1911.

Madame Toscanini, wife of Arturo Toscanini, the Italian conductor of the Metropolitan Opera Company, arrived in New York last week on board the Oceanic of the White Star line.

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## BOSTON OPERA HOUSE.

## "La Boheme," February 14.

The opening performance of the week brought with it Puccini's "La Boheme" with the following cast, Mr. Conti, conductor:

Mimi .....	Miss Nielsen
Musetta .....	Madame Bronskaja
Rodolfo .....	Mr. Constantino
Marcello .....	Mr. Boulogne
Colline .....	Mr. Mardones
Schaunard .....	Mr. Pulcini
Alemdoro .....	Mr. Mogan
Benoit .....	Mr. Tavecchia
Un Doganiere .....	Mr. White
Parpignol .....	Mr. Stroesco

To dwell at length on Miss Nielsen's impersonation of Mimi is only to repeat again the words of praise which have been lavished on it wherever it has been seen. Aside from the pathetic simplicity of the action, she was also in splendid voice, and this combination, together with Mr. Constantino's Rodolfo, gave the keynote to a performance hard to surpass. Mr. Constantino has said that to him the portrayal of Rodolfo is a labor of love, and never has that been more manifest than at this time. He was always manly, even in the childish moments of his unfounded jealousy, and threw himself, heart and soul, into the mood of the moment, no matter whether it was in sharing the meager fare of a solitary herring with his half famished friends, dancing riotously in his dingy studio, or weeping bitterly at Mimi's death. His wonderful voice, too, was colored to suit all these exigencies, so that his work of the evening was an absolute vocal joy. Madame Bronskaja is a good painstaking artist, but her Musetta, as also the Marcello of Mr. Boulogne, suffered through a surplus of explosive energy. Otherwise they both delineated finely the difference between themselves and the types as represented by Mimi and Rodolfo. The remainder of the student quartet helped to create successfully the atmosphere of the Quartier Latin, and its street scenes, even to the surreptitious passing of the drunken student in charge of his friends.

## "Faust," February 16.

The "Faust" performance of Wednesday evening, Mr. Goodrich conductor, brought the familiar cast which follows with Miss Dereyne and Mr. Blanchart, formerly of the San Carlo Opera Company, as newcomers:

Faust .....	Mr. Bourrillon
Mephistopheles .....	Mr. Nivette
Valentin .....	Mr. Blanchart
Wagner .....	Mr. Vanni
Marguerite .....	Miss Dereyne
Siebel .....	Miss Freeman
Marthe .....	Miss Leveroni

Miss Dereyne made a simple pleasing appeal in the role of Marguerite, and although she did not rise to any great climax, her brilliant lyric soprano did ample justice to the vocal portion of her part. Mr. Blanchart sang with dramatic rather than vocal insight and looked the picturesque figure of the soldier. Mr. Nivette gave his usual finished impersonation of the Devil as a good fellow, rather than the sinister variety, and his song and diction were always an artistic treat. Mr. Bourrillon makes his Faust a chivalric figure who thinks rather than feels his role, and Miss Freeman is a constantly improving Siebel. Too much, however, cannot be said of Mr. Goodrich's readings of the score, which is dramatically strong without drowning the voices and makes a fine background for the softest pianissimo of the voices when need be.

\*\*\*

## "Mefistofele," February 18.

Boito's "Mefistofele" was given a scenic and artistic production at the Boston Opera House for the first time on Friday evening, and the performance has probably seldom been equaled anywhere and certainly never surpassed. The cast of this masterpiece included the following artists, with Mr. Conti, conductor:

Mefistofele .....	Mr. Mardones
Faust .....	Mr. Constantino
Wagner .....	Mr. Stroesco
Nero .....	Mr. Vanni
Margaret .....	Madame Alda

Martha .....	Miss Leveroni
Helen .....	Madame Boninsegna
Pantalis .....	Madame Claessens

To begin with this opera does not relate the adventures of a Faust in search of youthful vigor with which to pursue his amorous pleasures, and willing to sell his soul to the devil for this boon. On the contrary, this Faust is a deep student and thinker who returns to his ascetic self-communion, after a short taste of life's pleasures, and dies with a prayer on his lips, when the devil would still tempt him further by beautiful visions of fair sirens. Through his great literary ability Boito has been able to recreate his libretto from Goethe's masterpiece, and his knowledge of stage business and undeniable musical genius, both melodic and structural, has done the rest. As the gorgeous scenic effects are piled tower upon tower, so are the monumental musical climaxes, as in the magnificent prologue with its superb climax and the wonderful epilogue. For contrast again we have the tender beauty of the Garden scene and the tragic utterance of the prison scene, while his attempt to give dithyrambic expression to the later episode with Helen of Troy is no less successful. Without making his opera conventional, with the convention of the Italian school, Boito has succeeded in giving strong, forceful expression to the disconnected episodes embracing the philosophy of life's knowledge, and in giving also a splendid vehicle for the artists engaged in the task. As such we must consider the sinister figure of Mefistofele as portrayed by Mr. Mardones, first. Until last evening the general public, who had seen Mr. Mardones in the less important roles only, did not realize that this modest artist, who never stepped out of the picture in which he was cast, could at once step into the limelight in a great role of this sort and render it with such wonderful musical and histrionic authority as he did. Truly a feat which must always redound to his credit. His voice is rich, rounded and remarkably flexible, and he succeeded in giving his impersonation the sinister power and dignity

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which belongs by right to a king of the kingdom of hell. As Faust, Mr. Constantino at once gave authoritative evidence of his great artistic insight. He was the romantic lover in appearance, song and action, and never has he been heard to better advantage. The clever design which weakened his song utterance on his first appearance as an old man, and made his voice burst forth exultantly when he reappears rejuvenated in the garden scene, was a splendid piece of action and stamps him a great thinker as well as a great tenor. It was reserved for the epilogue, however, to show him at his best, and he sang in a manner to bring forth the unbounded enthusiasm of the audience. Madame Alda was a gracefully girlish Marguerite who sang with beautiful naivete in the garden scene, and with a poignantly pathetic appeal in the scene of the prison. Madame Boninsegna gave a fine performance of her difficult task, and the remainder of the cast gave pleasure by their successful assumption of the smaller parts, which help to relate the tale. As a magnificent spectacle, however, the Boston production could hardly be excelled, and after the stiffness incidental to a first performance has worn off, the management will have every reason to feel proud of this very notable achievement in its first and most difficult season.

GERTRUDE F. COWEN.

#### Mrs. R. E. Johnston's Success as Impresaria.

Mrs. R. E. Johnston, the clever helpmate of the widely known musical manager, surprised her husband and incidentally the artists sent to Cuba by Mr. Johnston to fill a magnificent engagement in Havana. As Mr. Johnston was prevented from leaving New York when his company departed, Mrs. Johnston went, and she has emerged from the ordeal with flying colors. Madame Nordica, who led the Johnston aggregation of musical stars, declares that Mrs. Johnston equals, if she does not surpass Mr. Johnston in her ability to manage the details of such a tour.

The performances of the company which Mr. Johnston sent to Cuba attracted large audiences and artistically, as well as financially, the trip resulted in triumphs for all concerned.

The company sailed from Cuba for New York Sunday of this week, and should arrive in New York today (Wednesday). Besides Madame Nordica and Mrs. Johnston, the company includes Charlotte Maconda, Lilla Ormond, Gertrude Darrall, Myron C. Whitney, Jr., Signor Samoli, Signor Sciavetti, Signor Del Chiaro and Signor Movola.

#### Josephine Knight Back from Tour.

Josephine Knight, the brilliant young Boston soprano, has recently returned from a Western trip, where aside from officiating at many private musicales she gave two successful recitals; one in Chicago and the other at Lafayette, Ind.



New York, February 21, 1910.

Leonor M. Evans' soprano pupil, Louise Niederreuther, sang songs by ancient and modern composers for an invited company at her teacher's home February 20. Mozart's "Velrai Carino" was prettily sung; Grieg's "Solvej's Song" showed study of tone; Mildenberg's "I Love Thee" had expression, and most charming of all was Brahms' "Vergebliches Ständchen." These clearly showed some of her fair teacher's characteristics, including pleasant facial expression and distinct enunciation. She has learned much in a brief time. Nicola Thomas, violinist, played pieces by Tschaiakowsky, Novacek, and two parts of the Mendelssohn concerto, showing good technic and tone, her mother playing the accompaniments. Miss Verbouwen was at the piano for the singer. The parlors were thronged with interested listeners, who afterward enjoyed a cup of tea and concomitants, and the close attention of all showed the interest in the music. The programs Miss Evans compiles are always of the right length.

Carl Fiqué, whose lecture recital on "Elektra" at the New York College of Music a fortnight ago, was so interesting and successful, repeated it February 13 before the Union of German Choral Directors at their club rooms. Following is a synopsis of the program: "The Maids at the Well," "Elektra," "Chrysothemis," "Klytannestra," "The Prophecy of Vengeance," "The Return of Orestes," "Agamemnon Avenged," "Aegisthos" and "The Death Dance." This covers the principal musical motives of the opera, and Mr. Fiqué held the close attention of his audience of musicians, all of them men who understood and appreciated the points made. It is hard to say whether Mr. Fiqué talks or plays better; in each sphere he is very effective.

Marie Cross Newhaus entertained a large gathering at her Sunday evening musicale, her guests including many

prominent society people and musical folk and a large element of professionals. Some artists new to the Newhaus musicales provided music. Henry Irving Fisher, baritone and composer (brother-in-law of Robert Hosea), sang some of his own songs; Edwin Russell recited as only he can; Willy Lamping, cellist, showed tremendous technic in some brilliant pieces; Hugh Allan, baritone, sang French, Italian and English songs with beauty of voice and artistic finish; Mrs. Robert Hosea contributed two songs which brought her rousing applause; Lillian Homesley cleverly recited to her own piano obligato; Tamara deSwirsky, premiere danseuse of the Metropolitan Opera forces, played some Russian piano pieces, Borodin's "Au Convent" especially well. En passant, her mother, the Countess Podwisotsky, was present, and it was well on toward three o'clock next day when the guests left.

Emma Thursby's sixth Friday musicale introduced Liza Lehmann, Jane Noria and Mrs. Milward Adams as guests of honor. Estelle Harris, Martha H. Timothy, Grace Anita Parker, sopranos; Mrs. MacMasters, violinist; Frederick Gunster, tenor; Hugh Allan, Mr. Simmons, baritones, and Charles G. Spross, accompanist, provided the music. Some professionals present were Mariska Aldrich, Signor Carasa, Carrie L. Dunning, Robert Hosea and Mrs. Durrant Cheever. February 18 Signor Bonci was guest of honor, some scores of guests paying him honor. In the order of their appearance the following artists took part: Percy Hemus, baritone; Ania Faby, violinist; Estelle Harris, soprano; Christiana Kriens, violinist; Sophie Trautman, Anita Parker, sopranos, with these accompanists: Miss Vojacek, Eleanor Foster-Kriens, Charles G. Spross. Some of those present: Frances Alda, Arnold Volpe, Hugh Allan, William C. Carl, Senator McCreery of Kentucky, Chatir Bey, Baron Robert de Foucaumont d'Andevanne, Mrs. Harriet B. Riesberg, Harry Gilbert.

Cornelie Meysenheym, former court singer at the Royal Theaters of Amsterdam and Munich, vocal instructor at the Conried School, gives a students' soiree at 607 Broad street, Newark, this Thursday evening, February 24, when a fine program of operatic arias and songs will be sung by the following young singers: Leona van Mater, Anna Engelhard, Carrie Sager, Verona Miller, Hulda Schulte, Elizabeth Averkamp, Leona Beck, Marguerite Ermine, Llewellyna Howard, Mary Irving, Anna Stockman, Marie Mapes, Henry S. Meysenheym, Kathryn Rogers, Otto Toasperm and Dora E. Sarasohn. Madame Meysenheym is at her Manhattan studio, 1947 Broadway, Tuesdays and Fridays.

B. Margaret Hoberg, pianist and composer, was conspicuous in a concert at the new Columbian Club, East Orange, February 16, when some of her newly published songs were sung by Adela Wallick, mezzo soprano, and she played works by modern composers. A large audience heard and applauded her songs and piano playing. Miss Wallick sang her "Sleep" with all the emotional color inherent in the text, while "The Awakening" was sung with a fine appreciation of the varying moods characteristic of the song. "An April Shower" was grace-

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fully sung, and for encore Miss Hoberg's "My Choice," also much enjoyed; the texts of these Hoberg songs are by the late Dr. H. Emery Jones. "The Lily" (words by Elizabeth Katz), a sacred solo, brought a deep hush on the audience, so ethereal were the closing strains combining voice, piano and violin. Others associated were Jessie De La Mater, reader; Jan Degeller, violinist, and Grace P. Anderson, accompanist.

Abbie Clarkson Totten's vocal pupil, Ethel Messerve, sang "For All Eternity" and "Happy Days," with violin obligato by Charles Messerve, last week at the Epworth M. E. Church, Brooklyn, making such a hit that she had to sing again, Bartlett's "A Dream." Miss Messerve has heretofore been mentioned in THE MUSICAL COURIER, on the occasion of her singing at one of the Totten concerts, Waldorf-Astoria Hotel, and her satisfactory progress is noted. Little Eva Staples, a piano pupil of Madame Totten, charmed her hearers at Hotel Astor, playing Beethoven's "Sonata Pathétique," and singing some songs. Following this, she was heard at the Astor Gallery in a society musicale.

Charles B. Ford, A. G. O., gave the nineteenth organ recital in the series under the auspices of The American Guild of Organists, at the Washington Square M. E. Church, February 15. A good sized audience heard him play works by Guilman, Mendelssohn, Handel, Elgar, Bartlett and Wagner, especially applauding the Elgar and Wagner pieces. A unique feature was the playing of the "Aida" trumpet quartet, consisting of these good looking young women: Edna White, Cora Sauter, Florence McMillan and Norma Sauter. They played "The Lost Chord" with fine climax, and Kjerulf's serenade (vocal solos) with expression. Marie Maurer, alto, and T. E. Wheen, violinist, took part. They closed the program with the march from "Aida," Nana Driscoll, tympanist, assisting.

Mrs. Alphonso Sterns, of the French-American colony, invited friends to a farewell recital by Berthe Roy, pianist, at her home on West Ninety-first street, February 18. She played the "Moonlight" sonata, a Chopin etude and barcarolle, Schubert's "Valse a la bien Aimee," Godard's "Cavalier Fantastique" and the Liszt "Tannhäuser" march. Basil Storm, baritone, sang some of his own pleasing songs with pleasant voice. Miss Roy leaves for a tour in Canada, to be absent some time.

Perry Averill, baritone, has resigned his position in the Memorial Presbyterian Church, Brooklyn, owing to his many Manhattan engagements.

George C. Carré possesses a beautiful and well-trained tenor voice. Each time he sang he was heartily encored. He held his audience breathless in "My Dreams." His is a truly remarkable tenor voice under perfect control, his interpretation showing the temperament of the real musician. Mr. Carré is a true artist and at the same time one of the great American tenors.—Burlington, N. J., Daily.

The foregoing gives an idea of the hit Mr. Carré made at the annual concert of St. Mary's Choir, Burlington, N. J. Some of his recent dates: February 1, "The Conversion," Manhattan; February 5, Lawrenceville, N. J.; February 3, Burlington, N. J.; February 16, Nyack, N. J.

Y., and February 25, Jersey City. Then he goes on a three weeks' tour through the Central West.

Inga Hoegsbro, the Danish pianist, has composed several songs, one of which will be sung at the Danish-American society's concert next month.

Francesco Maltese, the violinist and composer, who has been on tour as far west as Chicago, has returned and resumed his teaching and concert playing. His high class concert at Chamber Music Hall, when he played his sonata and other pieces, is recalled.

Amy Grant gave "Elektra," assisted by Charles L. Safford at the piano, at Mrs. William H. Zimmer's, February 19, and will give it February 25 at Mrs. Harry Hilliard's, Staten Island. The coming Saturday, February 26, she reads it for the Acorn Club, Philadelphia, for which the patronesses are Mrs. John Madison Taylor, Mrs. Austin Hecksher, Mrs. J. L. Ketterlimes, Mrs. Frank Rosengarten, Mrs. Harold E. Yarnoll, Mrs. Oswald Chew, Mrs. William W. Curtin, Mrs. A. J. Dallas-Dixon, Miss Williamson, Mrs. A. H. Wintersteen, Mrs. Henry La Barre Jayne, Mrs. Louis F. Benson, Mrs. Alfred Harrison.

Hans Kronold began a series of Lenten lecture musicales at the Schlapp residence February 18, the first devoted to the music of Italy. February 25, "Music in Germany," and March 4, "Music in France." He played also at a series of three musical classes at the Hoffman home, his string quartet and Miss Preston sharing in the program.

The Hungry Club, Mattie Sheridan, president, held their 184th dinner at Hotel Flanders February 19, when Hugh Allan, baritone, and Harold Fix, pianist, were guests of honor. A hundred persons were present and interesting talks by Madame Newhaus and Edmund Russell were features of the affair.

The Wirtz Piano School announces a junior pupils' musicale, Friday, February 25, 8.15 o'clock, when the following will take part: William Archer, Zilah Buell, Vesta Klein, Rosalind Ware, May Rothwell, Helen Goss, Dorothy Barker, Kathrine Hansler, Bertha Knowles, Mathilda Schloss, May Ives and Ella Hill.

Elizabeth Patterson, soprano and teacher of voice, will have at her studio, March 21, a lecture by A. Foxton Ferguson, the English lecturer, subject, "English Folk-lore," illustrated by English songs. Miss Patterson has selected songs by women composers.

John Erskine, of Norwich, N. Y., a graduate of Columbia University, now professor of English there, won the prize of fifty dollars for the most stirring and representative songs, viewed from the university's standpoint. He is a skilled organist also.

At the Waldorf-Astoria Hotel, last Friday evening, Leopold Wolfsohn presented his pupils in a piano recital. Their work showed good execution and phrasing and a proper understanding of the compositions played. Especially noteworthy was the concerto, A minor (first movement), Hummel, played by Martha Leiser; concerto, C major, No. 1 (first movement), Beethoven, by Sylvia Jacobson, "Konzertstück," Weber, by Bertha Goldenberg, with the orchestral accompaniments on a second piano by Mr. Wolfsohn. The playing of Max Dritter and Cecil

David was also worthy of praise. Others who took part and showed pronounced ability and excellent training were Alice Porter, Pearl Adeles, Esther Templeton, Bernard Kessner, Amelia Peyser and Adele Bouchere Smith.

W. J. Kitchener, assisted by his pupils and the Mendelssohn Club of the Harlem Y. W. C. A., gave a most interesting and enjoyable concert on the evening of January 29, in the hall of the association. Mr. Kitchener played an arrangement of Vieuxtemps' "Fantaisie Caprice" and was greeted with hearty applause. The performance was pronounced marvelous by those who have studied this difficult and fascinating instrument. Julia Greiner played with much grace and charm a reverie for mandolin, composed by Mr. Kitchener. Mary C. Thorndike also played an excerpt from "Tannhäuser."

A fine program was given by six of the students from the Herbert Wilber Greene studios, Carnegie Hall, assisted by Mrs. Caia Aarup Greene as accompanist, Tuesday evening, February 15, at the New Bowery Mission. The singers participating were Mrs. Ola Cockcroft, Gabrielle N. Claus, Alice McNamara, Louise Doerner, J. Edmund Skiff, Natt M. Flagg, and Edwin D. Levinson.

Lillia Snelling, a pupil of Laura Morrill, has found it necessary to resign her position as contralto soloist in the Fifth Avenue Baptist Church, on account of a six weeks' tour of the South in April and May, at the close of the opera season, and another tour in October which, with her opera duties, makes it impossible for her to engage in any other work. Miss Snelling will spend the summer abroad, and is looking forward to a very busy season next year.

At Florence Hantrel Pratt's monthly musicale the following pupils took part: Irene Brady, Berthe Goudy, Vera Moore, Louise Tabor, Elizabeth Kirk, Daisy Harris, Grace Cole, Edith Rafuse, Jessie King, Elizabeth King, Frances Cartwright, Mildred Martin, Clara Armbrush, Henrietta Seyd and May Stewart.

Wednesday evening of last week Claude Warford and a number of his pupils united in a program devoted to songs by Hallett Gilbarte. The musicale took place in Mr. Warford's studio on East Twenty-second street. Among the singers assisting were Alice Gregory, soprano; Madame de Pierris, soprano; Mrs. Greenleaf Smith, soprano; Marguerite Sommer, contralto; Mary Handel, contralto; Malcolm MacGrath, baritone. Mrs. Gilbarte added to the program by giving some readings. Among the guests were Mr. and Mrs. T. L. Anthony, Mr. and Mrs. Olcott, Madame Ogden-Crane, Mr. and Mrs. Leonard Kidder, Mrs. H. A. Bierwirth, Madame C. Troin, the Misses Lemger, Major, Barker, Roessle, Hatch, Gregory, and the Messrs. Kelly, La Serre, Rusk, Gordon, Bishop and Boyer.

A Lenten musicale will be given by Esther and Mary Ogden White, on March 3, at the Plaza, entitled "Five Hundred Years of English Song." Among the patronesses are Mrs. David James Burrell, Mrs. Frank H. Dodd, Mrs. Adrian H. Joline, Dr. Grace Peckham Murray, Mrs. Hamilton Wright Mabie, Mrs. Ernest Dressel North, Mrs. Rollo Ogden, Mrs. H. H. Schwietering, Mary Van Buren Vanderpool, Mrs. Henry Villard, Mrs. George B. Vanderpool, Kate Douglas Wiggin.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),  
PARIS, February 7, 1910.

The Theme of the Flood is the one still most afloat in Paris, and above that one hears much talk about "Chantecler," the répétition générale, or dress-rehearsal of which is to be given tonight for the benefit of the flood sufferers. There are being arranged all sorts of performances—musical, operatic, dramatic—for the benefit of the sufferers. Sunday night the Opéra will give its dress-rehearsal proceeds of "La Forêt" and of "La Fête chez Thérèse" toward helping the sufferers. An American concert to be given at the Opéra Comique is announced; and the Lyceum Club (English-American sections) has just given a concert for the same purpose. Paris streets which were rivers a week ago, and squares which were lakes, have now resumed their normal appearance. The work of sanitation has already begun and is proceeding apace.

A week ago Friday the electric current at the Opéra was interrupted at five o'clock. The management immediately had a notice posted up warning the public that the Opéra would be closed that evening and that money would be returned at the ticket office. Ticket holders soon arrived and were much taken aback at finding the office closed and the most profound darkness reigning over the Garnier Monument façade. M. Dujardin-Beaumetz, accompanied by M. Huart, general secretary of the Minister of the Home Department, went at midnight to the Préfecture of Police and asked M. Lépine for additional pumps to empty the Opéra cellars. On Monday evening

those who were passing the Opéra in complete darkness were not a little astonished to read, on a big signboard: "Play given this evening and following days" ("On joue ce soir et jours suivants"). What zeal! every one said. Then the opera will be given tomorrow, Tuesday, although not obliged to, according to conditions. Ah! good people, be easy! It was only an error in wording, and on Tuesday the front of the Garnier Monument was still more desolate, in spite of the noise of the locomobiles. The opera given under such difficulties on Monday evening (January 31) was "Rheingold" (although the surrounding streets give more evidence of Rhine-mud!). However, one must praise the laudable efforts to make it possible to have a representation at the Opéra. All sorts of machines had to be pressed into service to procure light and warmth. The Grand Staircase was lighted by twelve new, indisputably scavenger lanterns! Arrivals were kindly led by the hand by the civic guards! Those in the corridors knocked against one another and politely made excuses. In the foyer many involuntarily ran into themselves—in the long mirrors! . . . At a quarter to nine, no music. Some impatience was manifested. At nine o'clock, stamping, clapping! Monsieur the stage director appeared, bowed, hesitated and finally announced that in consequence of obscurity the exit would be by

the Opéra's managers. Every one applauded. . . . The curtain went up. The recently striking electricians' union could not have managed a better darkness effect! Artists, orchestra, all played valiantly. The courage of all was much appreciated and that of M. Raboud (chef d'orchestre) especially. But how lugubrious the hall was! Such evenings give fatal blows to the already critical situation of the National Academy.

The valiant Adrien Bernheim government commissioner of endowed or subsidized theaters, one evening about eleven o'clock visited the completely submerged cellars of the National Academy of Music, i. e., the Opéra. He had a dark lantern and was accompanied by several members of the Administration of Fine Arts and of the Théâtre de l'Opéra. Venturing on a narrow, swing foot bridge, M. Bernheim lost his balance and fell into the water at a depth of two mètres. The accident might have been most serious, but happily he was rescued with some difficulty by M. Dujardin-Beaumetz, M. Pradelle and M. Catherine.

At the Opéra-Comique M. Carré was the first to procure a powerful locomobile working a dynamo generating electricity. The first evening, this installation caused many disappointments, but now, admirably adjusted, it works beautifully and torrents of black smoke invade the Place Boieldieu. The director of the Salle Favart (Opéra-Comique) did not hesitate to placard notices in the vicinity of his theater thus worded: "This Evening Play at the Opéra-Comique. Light guaranteed."

At the Grand Opéra there are works of 500 horsepower which give light to 7,000 lamps in the immense building. As soon as the water mounted, steps were taken to protect these machines, but the water attaining a height of eight mètres the current was interrupted. Four powerful pumps, aided by the fire brigade, diminished the water with rapidity until the Préfet de Police interrupted the work. A report of this measure had to be given to the Minister and during that time the water regained its level.

Having spoken of a performance under difficulties at the Opéra, I may be pardoned for mentioning one at the Opéra-Comique under like conditions. M. Carré, prudent and farsighted, took measures to insure the performance of "Werther" to a crowded house. At 7.30 an enormous locomobile of 200 horsepower was at work in front of the principal façade of the Opéra-Comique. The stage was lighted by acetylene. The musicians read their parts, thanks to these good lanterns. M. Pichereau conducted his orchestra by the flare of candle ends! When in the first act Werther by moonlight declares his passion to Charlotte, and calls upon the quiet night, a torrent of light flooded the theatre. One could almost imagine the sun was rising and the cock—Chantecler—about to sing. . . . Thanks to the recovered electricity the representation continued without hitch until the third act. An accident having happened to the locomobile the salle was again plunged into obscurity. The stage was lighted by means of candles. The actors passed like vague shad-



EDMUND ROSTAND.  
Whose much-talked-of "Chantecler" is making such a stir.

lanterns. Everybody laughed. The orator evidently had something further to say, and could not find the happiest expression. At last he candidly announced that the curtain could not yet go up, "the scene-shifters not having yet returned from dining." Every one laughed again. Finally Monsieur the stage director emphasized the heroism of

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ows in the dimmest of lights. Never has the great farewell scene been more somber. It was as sinister as one of Ossian's poems. The clear voice of Mademoiselle Brohly pierced the gloom and wafted upward to the dumb audience. However, in the fourth act, there was light. The electricity gave of its abundance and Werther could worthily suicide with cries and sobs and with the nimbus of the moonlight.

Yesterday, Sunday, M. Colonne yielded place to the theatre—so there was no Colonne concert at the Châtelet. The public, thinking to avoid rain and cold, took refuge in the Salle Gaveau (Lamoureux concert), where one froze all the same. Here Madame Caponsacchi Zeisler played a concerto of Haydn for cello in rare style, winning great applause. Speranza Calo ventured upon the monologue and the air of "Iphigénie in Tauride." Schubert had forgotten, or purposely neglected, to orchestrate his "Sosie." An excellent musician, like many another, was not able to resist the temptation of completing the work of the master. A pure exercise in harmony, which adds nothing much, but spoils nothing, thanks to his discretion. Of another work, a symphonical poem, there is nothing very special to say. It is to add to the exercises, to the some bits or other, which supply the annual three hours of modern music imposed by ministerial will.

It has not been forgotten how at this time last year Marguerite Vinci, member of the Opéra, had recourse to the help of the Board of Prud'hommes to enforce the payment of her salary. She obtained her case after her lawyer had distrained the Opéra. The directors had to re-engage Mademoiselle Vinci for a year at a salary of 500 francs monthly, but she preferred to be re-engaged for two years at a monthly salary of 250 francs. The directors granted this at the Board of Prud'hommes. Now, at the end of the first year, that is to say, on December 31, last, Mademoiselle Vinci was dismissed. She immediately went before the Board of Prud'hommes as witnesses of the directors' promises. So Messrs. Messager and Broussan have been ordered to pay her salary for January, 1910, to Mademoiselle Vinci as they had had to pay another of their former pensioners, Jean Schwarz, the sum of 1,500 francs, plus the expenses of the suit.

With all due reserve one welcomes the daily increasing report that the National Academy, the Opéra, will be the scene of a sensational change. One of the directors, says report, will be authorized to resign. The other will continue to direct the Opéra, aided by another collaborator. If the rumor be true, the deplorable situation of this grand lyric theater may change for the better. Should rumor be transformed to reality it would constitute a supreme consolation before the fatal comet of May 18.

Magistrates have daily to decide very delicate affairs. Here, for instance, is an interesting and delicate case: Mademoiselle Muratet, a young artist who was formerly pensioner, or member of the Opéra-Comique, had been engaged at the Théâtre Trianon-Lyrique, by M. Lagrange, director. The agreement stipulated a forfeit of 3,000 francs. Now, through her attorney, Mademoiselle Muratet claims that the contract has been wrongfully canceled. Under what pretext? Because, she says, she refused to sing the duo in "Lucia de Lammermoor" in a transposed key. The director required that it should be sung

one tone lower. Had Mademoiselle Muratet not the right to refuse? pleaded her counselor. After the defense of M. Lagrange's lawyer, the Bench remanded the case for a week. What will be the decision? It is a strange problem for jurisprudence to have to decide whether or not an artist can refuse to sing a transposition of a tone lower.

Under the caption: "The Crisis at the Opéra," the Paris Comœdia of yesterday, said: "Since two years there has been a gradually diminishing appreciation of French art owing to the lamentable crisis at the Opéra. In addition to this, much capital has been swallowed up and a recent event seems to have given the deathblow to the actual administration of the National Academy. Upon request of M. Sarrien, director of political affairs at the Foreign Office Department, the directors of the Opéra were requested to send to the French Embassy at Berlin an artist worthy to represent the national lyric art in an important gala soirée. MM. Messager and Broussan made their choice. M. Cambon, French Ambassador at Berlin, yesterday expressed his astonishment and vexation to the President of the Council Board. He had had no fears of the tact and discernment of the directors of the Opéra. The affair has caused much talk—especially in Germany. The President of the Council Board, the Minister of Public Instruction and the Under Secretary of State of the Fine Arts cannot in respect of their high office allow the unfortunate affair to pass unnoticed; some definite solution of the state of things seems imminent."

Richard Strauss, the composer of "Salome" and of "Elektra," took mischievous pleasure in misleading givers of information. Some had announced a musical drama with a gay part; others, a lyric drama less somber than "Elektra." All have given fanciful titles to the libretto which is by Hugo von Hofmannsthal, the author of "Elektra." Richard Strauss, only a few days ago, gave to the publisher Fürstner, the name of his new work; it is called "Ochs von Lerchenau," and it is a musical comedy. The première will take place at Dresden in January or February of 1911.

The great violoncellist, Pablo Casals, who lives in Paris, was traveling the other day from Helsingfors to St. Petersburg. At the Finland frontier of Russia a gendarme came, in the night, to order him to dress, and be ready for a corporal search. Casals protested in vain; suggested that the search should be effected in his compartment; showed the program of a concert which he had just given in Helsingfors, which had been the object of his journey. The gendarme wished to force Casals to sign an official report drawn up in Russian. Casals refused, and, more than that, obtained, by means of a large sum of money, the permission to continue his journey to St. Petersburg. Immediately on his arrival Casals went to inform the Spanish Ambassador of the affair, which may have serious consequences. But, all the same, it proves that Russian progress goes—backward.

An Italian paper reports the following "Paganini sale" at Florence: At the Palace Mondolfi has just been sold a great number of objects which belonged to the celebrated violinist Paganini, including presents given by sovereigns, manuscripts, letters, unpublished music, etc. The

music sold for 18,000 francs; a bow brought 800 francs; a pin, 7,000 francs; the master's favorite (?) violin, 5,800 francs; a medallion containing the hair of Napoleon I., of Marie-Louise, and of the Duke of Reichstadt, 400 francs; autographs of Paganini himself, 3,050 francs; a cap having belonged to him, 65 francs, etc.

From the same city of Florence come most glorious accounts of Mignon Nevada's brilliant success at the Teatro della Pergola, where she is singing Rosina ("Il Barbiere di Siviglia") and Gilda ("Rigoletto"). The young prima donna's mother, Emma Nevada, has won many a triumph in this same art loving Toscan city on the Arno; and what memories for the mother to celebrate again her own successes through those of her daughter! And the satisfaction and pride of having taught her daughter herself all she knows about singing and the theater—for Mignon Gloria Nevada has had no teacher other than her mother. The young artist's success at the Pergola, of which I have read accounts in a dozen Italian newspapers, is simply wonderful! a veritable triumph! the enthusiasm of the public bordering on frenzy and delirium!

The marriage of Auguste Didenot, attorney of the Moullé firm in Paris, and Marguerite Legras, first prize of the Conservatoire, was celebrated on the 1st inst. at the Church of Sainte-Marie des Batignolles. Congratulations are in order.

The death of Jean Joseph Mellet, professor of Cornet à Pistons (key-bugle) at the Conservatoire, will cause unanimous regret. He was born, November 24, 1843, at Pont Saint-Esprit (Gard). He obtained, in 1867, at the Paris Conservatoire, a first accessit for the horn; in 1868, a first prize, and in 1869, the first prize for cornet-à-piston. His talent at first found scope only at the Alcazar, at the Concerts Musard, at the Foliés-Bergère. The driver Earn-Bread forced him to play in many provincial towns and abroad. On his return to Paris, in 1873, he entered the Italian Theatre, and at last the Opéra from 1877 to 1898. In 1881 M. Mellet replaced M. Armand at the Conservatoire as professor of cornet-à-pistons. His work of teaching there bore much good fruit; during nineteen years of conscientious labor he trained those who became perfect masters of that instrument.

DELMA-HEIDE.

For the Richard Strauss Festival, which will be held at Munich from June 23 to 28, the program has now been definitely determined upon and also the choice of artists who are to take part. There will be three operatic performances, to wit: "Feuersnot," "Salome" and "Elektra." There will also be several concerts. The Munich Royal Orchestra will officiate at the operatic performances, while the Vienna Philharmonic will play at the concerts. The list of singers participating will include Edyth Walker, of Hamburg; Margarete Matzenauer, Sdenka Fasbender, Fritz Feinhals, Paul Bender, Lisbeth Ulbrich and Maud Fay, of Munich, and Ernst Kraus, of Berlin. These artists will assist at the three operatic productions. For the concerts the services of Tilly Koenen, Edyth Walker, Fritz Feinhals and Baptist Hoffmann, vocalists, have been secured; William Bachaus, the London pianist, and the Rosé Quartet, of Vienna, will also take part.

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Perley Dunn Aldrich. Well known teacher-composer of Philadelphia. Songs, "Dearest," "Dream of the Rose" (Ditson) and "The Violet."

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Alexander Groves. Southern lyricist and poet, whose verse is the incarnation of tender delicacy. Collaborates with Mr. Breil, Mr. Wirme and others.

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Reginald DeKoven. One of the most popular and best known writers of the day. His "Love's Dial" and other songs in this catalogue.

Frederick F. Schrader. Critic, poet, essayist. One of the best known writers on dramatic and theatrical topics in the country. Fifteen years critic on Washington Post, then the New York Globe. Now, Dramatic Mirror. His lyrics are rugged, scholarly and dramatic. Collaborates with Mr. Breil.

Walter Pulitzer. Nephew of Joseph Pulitzer of the

World. One of the rising song writers of the day. His "Two Little Maids," in this catalogue, has proven a delightful song.

Charles Wakefield Cadman. Of Indian song fame. "Since I Love" and other songs.

Other composers represented in the catalogue are Anita Owen, Clare Kummer, Fred. E. Eggert, Roger Pryor, Hayden Clarendon, Samuel Percival, J. B. Lampe, F. C. Collinge, J. Bradford Campbell, Carl Ludebuch and Anton Hegner.—Adv.



## Recital at American Institute.

Esther Palliser, the dramatic soprano, of London, accompanied by Mrs. Ruggles, gave a song recital at the American Institute of Applied Music, Kate S. Chittenden, dean, February 18. She sang songs by Bach, Brahms, Marchesi, Tchaikowsky, Ronald and Scott, as well as an air from "Pique Dame," forming three groups, one each in German, French and English. The Institute was crowded to hear this eminent singer, and in the audience were Dalton Baker, of England, Daniel Gregory Mason, and others well known. Annabelle Wood, the pianist, played the Schubert-Tausig military march with great effect, and shared applause with the fair singer.

## MUSIC AT TRENTON.

TRENTON, N. J., February 15, 1910.

The most successful musical season in the history of this city was closed last night with a concert by the Arion Glee Club, a local organization made up of a large number of excellent singers. The soloists were Florence Mulford Hunt, Dubinsky and Frank Conley, each of whom found great favor with the large audience.

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Trenton has heard many of the most celebrated musicians this winter. The list included Jascha Bron, Lilla Ormond, Myron W. Whitney, Jr., Andre Benoist, Marum's Quartet, Jomelli, Hissen de Moss, Marie Nichols, Samolli, Mercla, Liza Lehmann, Gisela Weber, Mrs. Holmes-Thomas and John Young. Most of these artists have appeared under the management of Harry Woodhouse, Jr., who will bring Maud Allan here March 2. Nearly every concert has been patronized by large audiences and Mr. Woodhouse says the season has been profitable to him.

H. A. DONNELLY.

## Excellent Program at Tonkünstler Meeting.

The Carl Bruchhausen Trio, and Gustav L. Becker, the composer-pianist, assisted in the excellent program given at the Tonkünstler meeting held in Assembly Hall, in East Twenty-second street, Tuesday evening of last week. The Bruchhausen Trio—Carl Bruchhausen, pianist; William Dongas, violinist, and William Ebann, cellist—played in brilliant style the trio in C minor

by Constantin von Sternberg. Mr. Becker played four of his own compositions, "Valse Amabile," "Gavotte," "Etude Caractéristique" and a polonaise. Emanuel Schmauck and Henry Klingensfeld united in the performance of a sonata (G minor) by Max Lewandowsky. The Tonkünstler Society meets once a month at this hall and once a month at the Assembly in Brooklyn.

Alessandro Bonci now has decided definitely not to renew his contract with the Metropolitan Opera for next season. He will undertake an American concert tour from November until May.

Saint-Saëns is in Egypt, working at a new opera.

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CHICAGO, Ill., February 19, 1910.

Friday afternoon at the nineteenth concert of the season, Conductor Frederick Stock presented a most interesting program for the Thomas Orchestra public rehearsal in Orchestra Hall. Bruno Steindel was the assisting artist, and the program as follows:

Overture to The Magic Flute.....Mozart  
Castor et Pollux.....Rameau  
Gavotte.....  
Tambourin.....  
Air Gal.....

Concerto for violoncello, B minor.....Goltermann  
Symphony, No. 6, Pathétique.....Tchaikowsky

Mr. Steindel, who, ever since the organization in 1891, has occupied the position of solo cellist, played Goltermann's concerto, B minor, op. 51, and the artist has ample opportunity to demonstrate his superlative qualities of true musicianship. His tone is clear, rich and velvety and he plays with feeling. The soloist proved, in the allegro movement, to be well equipped technically, and at the conclusion of the number he was compelled to return, playing as an encore, "The Swan," by Saint-Saëns.

The Mendelssohn Club, under the direction of Harrison M. Wild, assisted by David Bispham, dramatic reader and baritone, Rose Lutiger Gannon, contralto, and Dr. Carver Williams, basso, presented Thursday evening in Orchestra Hall, at its second concert, the Greek tragedy, "Antigone," by Sophocles, with musical setting by Mendelssohn, and Max Bruch's "Frithjof." The male chorus comprising the club has formerly only been heard in songs or part oratorio, this being the first time the club has presented an oratorio in its entirety. The club achieved one of its greatest successes and the singing of the chorus deserves the highest praise. Mr. Bispham's recitation of "Antigone" was remarkable for its dramatic value. His interpretation was splendid, and at the conclusion of the tragedy the reader was recalled several times in acknowledgment of well merited applause. After the intermission, "Frithjof," a work produced some fifty years ago, was beautifully rendered, Mr. Bispham singing the title role in his admirable style. His enunciation is always perfect, his interpretation matchless and his success well deserved. The contralto part, Ingeborg, was sung by Mrs. Gannon. The part proved too high for her voice. Mr. Wild, conductor, and musical director of the club, had rehearsed seriously his chorus and they showed admirable training.

Paloma Schramm, in whose musical career many members of the Friday Club have been interested for some years, played for members of this club, MacDowell's "Woodland Sketches," this week.

Metta K. Legler, dramatic soprano, has just returned from Paris, where she has lived for the past few years. Speaking of her voice, Massenet said: "Miss Legler's voice is at all times a revelation." Frank King Clark said: "An exquisite voice, rich and sweet, and at the same

time dramatic and full of feeling." The same was said by A. Manoury, the well known vocal teacher, at that time at the Nationale Conservatoire, of Paris. Miss Legler called at the office of THE MUSICAL COURIER in Chicago, in which city she will be for a few days prior to her first tour since her return from abroad.

Saturday morning, February 19, in the Orchestra Hall foyer, the Flonzaley Quartet gave its second chamber music concert before a large audience. The Quartet presented a most interesting and exacting program, opening with Mozart's quartet in C major, which was exquisitely rendered. Chausson's adagio, from the unfinished quartet, a musical gem, was given a faultless reading. Reger's scherzo from the quartet in B minor, op. 74, greatly pleased the lovers of modern music. The Beethoven quartet in B flat major, op. 18, No. 6, concluded a program of unusual excellence.

George Hamlin, the popular tenor, will be heard in the following program (sung in English) at the Grand Opera House, next Sunday, February 27, at four o'clock:

Faith Is Spring.....Schubert  
The Secret.....Schubert  
Serenade.....Schubert  
Impatience.....Schubert  
Were I Gardener.....Chaminade  
Romance.....Debussy  
Lend Me Your Aid (Queen of Sheba).....Gounod  
I'll Sing Thee Songs of Araby.....Clay  
Loch Lomond.....Old Scotch  
My Love's an Arbutus.....Stanford  
Turn Ye to Me.....Old Scotch  
My Love Is Like a Red, Red Rose.....Brandeis  
Were I a Prince Egyptian.....Chadwick  
At a Pantomime.....Rogers  
Nocturne.....Herman  
Roses in a Garden.....O'Neill  
Drinking Song.....Ries

Georg Schumann's "Ruth" is to be given at Oberlin, Ohio, under the direction of the Choral Club there. This work won great success at its first presentation in America under the auspices of the Apollo Club here.

Jane Noria and Henry Bramsen will be the soloists at the Auditorium next Sunday afternoon.

Mrs. C. E. Hurd, grandmother of Carolyn Louise Willard, the pianist, died last week at the age of eighty-nine in Union City, Mich.

Next Tuesday evening, February 22, in the Auditorium Recital Hall, Thomas Lewis, baritone, will give a song recital, assisted by Gertrude Consuelo Bates, violinist. Marx E. Oberndorfer will furnish accompaniments.

David Bispham will give a song recital enlisting only English and American works Saturday afternoon, March 19, in Orchestra Hall.

At the First Congregational Church of Evanston, Ill., Tuesday, March 1, Liza Lehmann's "In a Persian Garden" will be given by Iva Weaver Bigelow, soprano; Jessie

Lynde Hopkins, contralto; John B. Miller, tenor, and Marion Green, baritone.

Olga Samaroff gave a piano recital at the Studebaker Theater last Monday afternoon, February 14, under the auspices of the Amateur Musical Club. The program enlisted work by Bach, Beethoven, Brahms, Schumann, Chopin, Liszt and Rudolph Ganz. Madame Samaroff was at her best on this occasion and revealed herself a player of intelligence and her interpretations were excellent in each instance. Especially noteworthy was the beautiful rendition of the two Schumann numbers, "Grillen" and "Warum." The latter selection was repeated after prolonged applause.

Grace Nelson will be heard in a song recital at the Auditorium Recital Hall Thursday evening, February 24.

Dr. Wüllner will make his farewell Chicago appearance in Music Hall Saturday afternoon, February 26, giving his second Schubert recital, including the entire cycle "Die Winterreise."

The third concert of the Chicago Mendelssohn Club will be given Thursday evening, April 28. The club will be assisted by the Mendelssohn Club of Rockford, Ill., a ladies' chorus of sixty voices.

Next Friday evening, February 25, Esther Plumb, contralto, will be heard at Music Hall in a song recital, her first appearance in recital in several seasons.

The Culture Club presented an interesting musical minstrel show at Music Hall this evening before a large audience. The entertainment was given under the direction of Bertha Smith Titus and the receipts swelled the fund of the Home Teaching of the Chicago Woman's Club adult blind committee.

May Sellstrom, pianist, and instructor at the Sherwood School, gave a musicale at the Reynolds Club, University of Chicago, last Thursday afternoon.

Sunday afternoon, February 20, at the South Shore Country Club, Liza Lehmann's "In a Persian Garden" will be given by Grace Nelson, soprano; Elaine De Sellem, contralto, and John B. Miller, tenor.

William H. Sherwood, assisted by May E. Sellstrom and Edith Parker, will interpret several selections from the works of Edward MacDowell Friday evening, February 25, at the Chicago School of Applied and Normal Art in the Harvester Building. At the same recital Arthur Beresford will sing Handel's "Honor and Arms" and Ponchielli's "Ombria di mia prosopia."

Pupils of Maurice Rosenfeld, of the Chicago Musical College faculty, gave a piano recital last Thursday evening at the Ziegfeld Assembly Hall.

The Lake View Musical Society announces a recital for Monday, February 27, at Martine's Hall, at which David Duggan, tenor, Bruno Steindel, Leopold Kramer and Ferdinand Steindel will furnish the program. Mr. Duggan will sing a group of MacDowell songs.

Allen Spencer will give his annual piano recital Wednesday, March 2, at Music Hall.

Elaine Wunder, pianist, and Ada Josephine McGregor, soprano, will give a recital at Kimball Hall, Saturday afternoon, February 26.

An afternoon of chamber music by Adolf Weidig, Henriot Levy and Louise Robyn, assisted by Amy Ellerman, contralto, was given at Kimball Hall, Saturday afternoon, February 19.

Bach's great mass in B minor, which was sung for the first time in Chicago last season by the Apollo Musical

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Club, will be given again on Monday, March 21, and, as last year, will be sung in two parts, the first beginning at five o'clock, followed by an intermission of two hours for dinner.

The second and last concert of this season to be given by the Musical Art Society, under the direction of Frederick Stock, will take place in Orchestra Hall on Tuesday evening, March 8. The program in full will be announced later.

At the First Congregational Church, in Oak Park, next Sunday evening, Walter Unger, cellist of the Theodore Thomas Orchestra, will assist the regular quartet choir in a musical service. Carl D. Kinsey, organist and director of the choir, will also play several interesting numbers.

At the informal reception tendered David Bispham, the eminent baritone, by the Chicago Musical College, in Ziegfeld Hall, Wednesday morning, February 16, Mr. Bispham was heard in a group of songs, and also recited "The Raven," by Edgar Allan Poe. The pupils of the Chicago Musical College furnished a short musical program, the first act of "Cavalleria Rusticana," being given under the direction of Herman Devries.

Tuesday evening, in Auditorium Recital Hall, a violin recital was given by pupils of Alexander Lehmann.

Della Thal, the well known pianist, will give a recital in Music Hall, Tuesday evening, March 1.

Sadie Cohn, pianist, assisted by Hugo Kortschak, violinist, gave a recital in Music Hall Wednesday evening, February 16.

The Columbia School of Music will give a faculty concert Thursday evening, March 3, in Assembly Room, Fine Arts Building. This institution will give a concert by members of the Ensemble Class Thursday evening, February 24, at Cable Hall, and on March 10 a concert by the Columbia School Chorus, under the direction of Louise St. John Westervelt, will take place at the Assembly Room.

Ruth J. L. Robbins and Lavinia St. Clair, two pupils of William Sherwood, won considerable success in a piano recital at Lexington College, Lexington, Neb., Friday evening, February 11.

Myrtle Elvyn appeared this week in Tacoma and Seattle, Wash., and Eugene and Portland, Ore., Walla Walla, Wash., and Boise, Idaho.

Sunday afternoon, February 20, at Turner Hall, the Ballman Orchestra will be heard in a miscellaneous program of popular and classical numbers. The soloist will be Hugh Anderson, who will sing an aria from "The Magic Flute" and the "Calf of Gold," from "Faust." Guy Woodard, violinist, will play a paraphrase on "Walter's Prize Song," from "Die Meistersinger."

The recital trip of Lulu Jones Downing, the well known composer, has been a great success. In Richmond, Ind., at the Music Study Club, a program made up entirely of her songs was given last week. Mrs. Downing, a former member of the Music Study Club, was at the piano and

played the accompaniments to her own compositions, sung by Mrs. Kreuger, Mrs. Bartel, Mrs. Earhart, Mr. Lacey, Mr. Braffett and Mr. Krone.

#### MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., February 19, 1910.

The St. Louis Symphony Orchestra will play an unusual program at its next appearance in the Willis Wood Theater, March 1. This is to be the last concert in the W-M Orchestra series and it promises to be unusually interesting, from an attendance standpoint. There is not a little disappointment in Myrtle Irene Mitchell not being able to sing with the orchestra. The program includes: overture, "Sakuntala," Goldmark; "Unfinished" symphony, Schubert; "Danse Macabre," Saint-Saëns; Wotan's "Farewell and Magic Fire Scene," Wagner; "Song of the Rhine Daughters," Wagner; "Siegfried Idyl," Wagner; "March of Homage," Wagner.

Mr. Kreiser will go to the Independence Boulevard Christian Church, March 1, as organist and choirmaster. This work assumes a wide range as the different departments of the church all have music and Mr. Kreiser will supervise these. An orchestra is to be organized for the Sunday school and a junior choir. Mr. Kreiser will continue his organ recitals as heretofore. A fine new organ is to be installed in the church and this will be interesting news to all of Mr. Kreiser's countless admirers.

Kansas City has reveled in a week of grand opera at the Schubert Theater by the French Grand Opera Company

lin, where she will study with Emil Paur. Miss Concannon will be assisted by Maud Russell Waller, soprano; Jessie Palmer, contralto; Will Murray, basso, and Claude Rader, violinist.

JEANNETTE DIMM.

#### Dr. Wüllner's Second Tour to the Pacific Coast.

Never before in the history of musical life in America has an artist returned to the Pacific Coast for a second tour in one and the same season. Yet this is the triumph that Dr. Ludwig Wüllner has achieved in this, his second season in America. Incidentally, it was his first trip to the Pacific Coast, a trip that was planned for last year, but which had to be postponed because of the German savant's illness, which necessitated his departure for Europe ahead of the time scheduled.

A return to the Pacific Coast is certain; contracts are sealed and signed. No other artist visiting America has made such an impression that the Coast demanded his return but seven weeks after his first tournee there. Yet this is what Dr. Wüllner is going to do. His November and December tour established a record for the Coast, and his return will establish a new one.

After appearances at New York, Toronto, Chicago, Detroit, Philadelphia, Pittsburgh, Vassar College, Washington, Troy, Oberlin, Birmingham, Atlanta, Chicago—his fifth appearance there this season—and Milwaukee, the last week in April will find him the central figure at the festival performances at Stanford University, Palo Alto, Cal.; and from there there are some twenty concerts already guaranteed on the Coast—and Wüllner's concerts invariably invite immediate return dates.

And Dr. Wüllner is delighted to go back. The hospitality, the kindness, the appreciation shown him on the Coast surpassed anything he had experienced. At first, when a return to the Far West was mooted, he declined because of his promise to sing in England during May and June. But when contracts guaranteeing twenty more concerts on the Coast at magnificent figures were submitted to him, the temptation to return to the beautiful climate—which has done much for his health—to the beautiful scenery, and above all, to the hearty hospitality which the people of the Pacific Coast accorded him, he spoke the decisive word, and Manager M. H. Hanson was authorized to sign the contracts on behalf of Dr. Wüllner.

Of course, it goes without saying that Coenraad V. Bos, Dr. Wüllner's distinguished accompanist, is included in the contracts for Dr. Wüllner's return.

#### Three Eleanor McLellan Pupils.

Mrs. C. W. McKean, soprano, and Georgie French, alto, of the Park Presbyterian Church, of Erie, Pa., are pupils of Miss McLellan. Miss French was alto soloist last year at the Mt. Morris Baptist Church, New York, but returned to Erie (her home) to accept a more remunerative position. Susanne Harvard, of New Castle, Pa., also a pupil of Miss McLellan, appeared with the New Philadelphia Choral Society in Philadelphia recently. One of the leading newspapers of Philadelphia states that "her work was a revelation even to those who knew her. Her manner was charming and her numbers were given with an ease and understanding that won her immediate popularity. Her voice has a rich, resonant quality in the middle and lower register and a bird like brilliancy in the upper register. Her enunciation was clear and her phrasing graceful."

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Gertrude Concannon will give a testimonial recital, Monday evening, March 7, previous to her departure for Ber-

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TWIN CITIES, MINN., February 19, 1910.

There was once a problem that used to be given to geometry classes every now and then to test their reasoning powers and it was something like this: "If an irresistible force meets an immovable obstacle what will be the result?" The answers have been various and sundry and the writer was called upon to answer very nearly the same problem Tuesday night, for there was certainly an immovable obstacle, but it was coupled with at least three and possibly four irresistible forces. These irresistible forces were Tilly Koenen with the Apollo Club, the Flonzaley Quartet, Yolanda Mero with the St. Paul Symphony Orchestra, and the first performance in America of Max Schillings' "Meergruss." The immovable obstacle was the fact that the St. Paul auditorium is just ten miles distant from the Minneapolis auditorium, and so there is no possibility of hearing part of a concert in each place. Confronted with this problem the writer at last concluded that the "Meergruss" must have precedence, and so went to the St. Paul Symphony Orchestra concert, feeling that he was sacrificing much, but in a good cause. There was also the feeling that he would be haunted all the evening with thoughts of the beautiful quartet music going on ten miles away and of the exquisite songs being sung at an equal distance. But lo and behold, the first strains of the symphony concert were so intense and presaged such great things musically that the attention was instantly concentrated on the concert at hand and for the next two hours never wavered. It was, in fact, one of the most enjoyable concerts the writer has ever attended and, everything considered, the most perfect he has heard in half a dozen years. The program was this:

Overture to Iphigenia in Aulis ..... Gluck  
Symphonic fantasy, Meergruss (Thalatta) ..... Max Schillings  
Concerto, No. 2, in A major, for piano ..... Liszt  
Ballet music to the pantomime, Les petits riens ..... Mozart  
Piano solos—

Serenade ..... Rachmaninoff  
Nocturne in E minor ..... Chopin  
Rhapsody, No. 2 ..... Liszt  
Marche Slave, op. 31 ..... Tchaikowsky

As a piece of tone painting the "Meergruss" is the equal of anything the writer has heard in modern music. It has the modern sound and calls on all the resources of the modern orchestra; it has big, broad themes, sharply defined rhythms, and the whole woven into a texture of tone so beautiful as to be compelling, even to the dilettante in music. It is a very intricate sound web and the greatest technical skill on the part of the players is often demanded, yet Mr. Rothwell's reading of the work Tuesday night was so clear that any musician well schooled in form and tonality could have had no difficulty in following it. And that brings up the question of tonality. In many modern works, especially of the French school, the matter of tonality is one that has no consideration at the hands of the composer, and frequently a lack of definite tonality pervades an entire composition. But in this "Meergruss" the tonality is definite and easily distinguishable at all times. Mod-

ulations are not always by way of the dominant or diminished chords—in fact, the augmented triad is frequently in evidence—yet there is never any uncertainty as to what the composer is doing. He has much to say, and he says it at all times well and understandably. The work has moments of supreme beauty in it, and one would wish to hear it again and even again. The balance of the program was given with such perfection of detail as to leave nothing to be desired. The orchestra will assuredly do no better work this season. Mlle. Mero was the soloist, and she distinguished herself as a poetic performer, than whom, it would seem, none could be better. Her interpretations are not traditional, but seem altogether individual. This is the first time the Liszt A major concerto has been played in St. Paul, and so it was not familiar to most of the audience, but to those pianists and students familiar with piano literature she gave an entirely new idea of this beautiful work. She played Liszt as she did Chopin and as she did Rachmaninoff—with intense poetic feeling and with exquisite contrasts of light and shade. She was applauded to the echo on both appearances, but gave only one encore, playing a valse intermezzo by Andre Merkeler after her last group.

Madame Fremstad was soloist at the Minneapolis Symphony concert last night, and the program was as follows: Symphony, No. 3, in E flat, op. 55 ..... Beethoven  
Elsa's Dream, from Lohengrin ..... Wagner  
Prelude to Act III, from Die Meistersinger ..... Wagner  
Isolde's Liebestod, from Tristan and Isolde ..... Wagner  
Scherzo, L'Apprenti Sorcier ..... Paul Dukas  
Songs—

With a Violet ..... Grieg  
The Chalet Girl's Sunday ..... Ole Bull  
Ingrid's Song ..... Kjerulf  
Nocturne, Fetes ..... Debussy

For the group of songs Mr. Oberhoffer presided at the piano. Madame Fremstad gave but one encore, singing the great "Tosca" aria after her last song. The Dukas scherzo is certainly a great bit of instrumental coloring, and the Debussy nocturne a piece of descriptive writing in a realm all its own. It is written in the equitonic scale, and consequently has no tonality, yet it grips the listener with its weird harmonies and leaves one with the impression of having heard music perfectly descriptive of a festival occasion. It is the best piece of descriptive orchestral writing the writer has ever heard.

By those in attendance, the Apollo Club concert Tuesday night is said to have been the best ever given by that organization. Miss Koenen was the soloist, and the general sentiment of the audience is well summed up by Stuart Maclean, in the Evening Journal. He says, in part:

Miss Koenen's voice is distinctly simatic, excellently placed, without any sign of a break in registers, sonorous like the low string of a cello in its low tones and as warm as the same string of a violin at its top. Her enunciation is elegant, her style almost impeccable. Her singing is much like that of Schumann-Heink at her best. If Miss Koenen has not the breadth, she has great man-

ner of her own and much adaptability, as she showed in her three groups, each in contrast with the others.

Her first group was Schubert lieder, "Wegweiser," "Auf der wasser zu singen" and "Der Erlkönig." These she sang beautifully. "Der Wegweiser" the most beautifully of the three, perhaps the more striking because as the song progressed it showed the richness of her registers. Each of her hearers remembers the exquisite quality of the first high note in the third verse. In the second number she seemed to dare upward legatos that would have proved the undoing of any less perfectly controlled voice. Her "Erlkönig" was traditional, but not less compelling. The second group was modern, Ronald's "Sunbeams," Mallinson's "Baby," which she made into a captivating little duet with herself, and three quaint and charming Dutch nursery songs, wherein she sang deliciously. Her last numbers were Tosti's "Ave Maria" and a Handel aria. A delightful artist, it is apparent why Miss Koenen's American tour has been a succession of triumphs.

\* \* \*

G. H. Fairclough, organist at St. John's Episcopal Church, St. Paul, opened the magnificent new organ with a Lenten recital on Thursday afternoon. The church was completely filled. The program:

Toccata and fugue in D minor ..... Bach  
Benediction, Nuptiale ..... Dubois  
Sonata in C minor ..... Mendelssohn  
Contralto solo ..... Mrs. J. W. Chamberlain.

Marche Religieuse ..... Guilman  
Cantilene Pastorale ..... Guilman  
Andantino in D flat ..... H. Davan Wetton  
Concert overture in E flat ..... Faulker

\* \* \*

Sidney Silber, the Lincoln pianist, who created such a favorable impression on his appearance here with the Minneapolis Symphony Orchestra a month ago, has been engaged to play with the orchestra as soloist at its Des Moines concert on April 12. This is one of the dates of the road tour.

\* \* \*

The Flonzaley Quartet concert was given in the First Baptist Church Tuesday night, and the program was as follows:

Quartet in C (No. XVII, Peters) ..... Mozart  
Sonata a tre, for two violins and cello ..... William Boyce  
Quartet in B flat, op. 18, No. 6 ..... Beethoven

The writer is informed that in the large audience which filled the church there was to be found every musician of importance in the city of Minneapolis, also all the lovers of chamber music who were seen at chamber music concerts last season. The concert itself from all reports must have been one of great satisfaction and supreme enjoyment, for the sentiment heard on every side is the wish for the return of the Quartet again this season, or at least as soon as possible next year. Heinrich Hoebel was the originator of the movement to bring the Quartet to Minneapolis, and Louise Albee ably seconded him in the work. They are two of the reasons for the great success of the Flonzaleys in Minneapolis.

\* \* \*

During the playing of Saint-Saens' "Dance of Death" by the Minneapolis Symphony Orchestra last Sunday the writer overheard the following sotto voce conversation:

He (as Mr. Hoskins came in with resounding whacks on the xylophone)—That's the rattling of the bones, you know.

She—But isn't it awfully loud.

He—sh-h! Mastodon's bones, you know.

\* \* \*

Dean Fletcher, organist at the First Congregational Church, Minneapolis, is already at work on an elaborate program of Easter music, in which the regular quartet of the church will be augmented by special soloists, both vocal and instrumental.

\* \* \*

Madame Rothwell-Wolff will be soloist at the next symphony concert of the St. Paul Orchestra. She is going to sing a Weber aria and some songs by Strauss and Schillings. There has been a pronounced desire on the part of concertgoers to hear some of Mr. Rothwell's songs, and it was hoped that Mrs. Rothwell would include some of them in this program. There is still time.

\* \* \*

Carl Ruggles, conductor of the Winona Symphony Orchestra, accompanied by Mrs. Ruggles, was in town for the Minneapolis symphony concert last night. Mr. Ruggles

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tells of a peculiar happening at the last concert of his orchestra some two weeks ago. One of the chief patrons of the orchestra was William Cameron, editor of one of the Winona papers, and a gentleman past middle life. On the afternoon of the concert Ruggles was talking to Mr. Cameron when the latter remarked: "I am just living to hear that divine melody for the cellos in the Schubert B minor symphony tonight." That night at the concert, just as the cellos finished that pathetic strain, Mr. Cameron dropped forward in his seat and died before aid could reach him.

During the rehearsals of the Debussy "Fetes" the other day Mr. Oberhoffer suggested that it might be meant to represent a festival at the time troglodytes were kept busy chasing dinosaurs, ichthyosaurs and gentle octopi from the festive camp fire.

A group of piano pupils from the Johnson School of Music were heard in recital at the parlors of the Minneapolis Music Company Monday night. Those on the program were Ethel McNeil, Alice Nordstrom, Kate Spivak, Mathilde Gerdi, Vera Mann, Inez Smith, Jefferson Benner, Hazel Rudberg and Esther Peterson.

There are but two more concerts of the Minneapolis Symphony Orchestra. Kreisler will be soloist on March 4, playing the Beethoven concerto. Elman will be soloist at the last concert on March 18.

Max Weil, violinist, with the assistance of Mrs. Montgomery, pianist, gave all the Mendelssohn incidental music to "Midsummer Night's Dream" at the home of Mrs. Elmer in Stillwater last Tuesday. Eleanor Miller read the play.

Aurealia Wharry sang before the Reading Room Club, of St. Cloud, last Saturday, and had a tremendous success. After her regular program, in which she was accompanied by Wilma Anderson Gilman, Miss Wharry, an accomplished pianist, was obliged to seat herself at the piano and play half a dozen accompaniments to songs which she sang and played from memory.

Edmund A. Stein, who has been associated with Mrs. F. H. Snyder in the management of concerts for the past six years, and who has been interested in the St. Paul Orchestra since its organization, is now in charge of the sale of tickets for the grand opera season here. Mr. Stein has been road manager and booking agent for both R. E. Johnston and M. H. Hanson.

The last symphony concert of the Winona Orchestra was given on Tuesday evening, February 8, to a crowded house. Conductor Carl Ruggles had made up a program intensely interesting to the music lovers of his community and one which showed the growing strength of his organi-

zation. The program opened with the Schubert B minor symphony, which was followed by the prelude to "Lohengrin." The other numbers were the suite "L'Arlesienne," by Bizet, and the three dances to "Henry VIII," by Edward German. Mr. Ruggles tells an interesting fact in connection with this orchestra, which is that thus far the concerts have paid for themselves and left a good balance in the treasury—a statement which can probably not be made by any other purely art orchestra in the country.

Mrs. W. O. Fryberger gave her lecture-recital on "The Nibelungen Ring" at the Northwestern Conservatory yesterday morning. Gertrude Dobyns, of the piano department, assisted at the piano.

William H. Pontius, of the Minneapolis School of Music, Oratory and Dramatic Art, will present Tenie Murphy, contralto, in a song recital next Tuesday evening, February 22, in the school hall. She will be assisted by William MacPhail, violinist, and Donald N. Ferguson, pianist. An interesting feature of the program will be a group of manuscript songs by Mr. Ferguson.

Pupils of Mr. and Mrs. Charles M. Holt, of the dramatic department of the Minneapolis School of Music, Oratory and Dramatic Art, began rehearsals on William Butler Yeats' "Land of the Heart's Desire" last week. Leslie Wilcox and Isabel Gaulke gave the one act play, "The Nettle," at Pillsbury House Friday night. Gertrude Messig gave several readings and impersonations at Riverside Chapel last night. Macy Will and Elizabeth Finney have made a decided success of the Yama Yama dance which they gave originally at the school vaudeville. They have since given it at the university and at Pillsbury House, and will repeat it at a benefit given at the Auditorium Annex Tuesday evening.

OSCAR HATCH HAWLEY.

#### Langendorff-Werrenrath Recital.

A joint song recital was given on February 15, by Frida Langendorff and Reinald Werrenrath at the Holyoke (Mass.) Music Club. The Holyoke Daily Transcript of February 16, spoke as follows:

Madame Langendorff is the finest contralto that has appeared in Holyoke for many years. She sings with tremendous dramatic force. There is power and great personality in her singing and a dramatic sweep that carries her hearers along. Mr. Werrenrath has the soul as well as the voice and training of a musician; that is, he sings with the spirit and manner of the musician and makes the most of his voice.

General and Madame Goiran, of Paris, were guests of the founders of the New Theater at the recent performance of "L'Attaque du Moulin" and occupied the guests' box. General Goiran, who is a distinguished officer of the French army, lately arrived here from Paris with Madame Goiran.

#### ELMAN'S SECOND RECITAL.

The more often one hears violinists, the more keenly is he aware of the existence and potency of individuality. There have been attempts at classifying violinists as one would classify painters, poets, violins, books. Such attempts have been futile, on account of the element of constitutional individuality which enters into the consideration. Dogs, birds, flowers, books, violins are subject to classification; constitutional individuality in them is nil. With man, however, we have but begun when we have determined the genus and species. The intuitive, the perceptive, the æsthetic elements in his makeup cannot be strictly classified. And yet, these very constitutional elements are the dominating influences of his being. Thus, the same composition played upon the same instrument by two persons is apt to be very different. Where, then, shall we place Mischa Elman. Just as Hubay, Sarasate, Paganini, Wilhelmj, Kreisler are distinct types, so is Elman a distinct type; otherwise he would not be Elman.

His remarkable powers have been dwelt upon so frequently that it is unnecessary to reiterate them. He is a living proof of the fact that no magician has control over a subtler force than the violinist. Wherein lies his secret, his power? By what magic does he fascinate, charm, thrill? Because the violin, being the most sensitive of instruments, is the most perfect medium for sensuous expression. No other instrument can give forth such marvelous outpourings. It is only necessary for the player, like Orpheus, to sway his hearers by the prepotency of his own soul. It is merely the transmutation of his own soul through arms, fingers, strings, bridge, violin into waves of sound. Violin playing a mystery! Nothing more so.

The program for the second recital last Saturday afternoon at Carnegie Hall was as follows:

Concerto, D major .....	Paganini
Chaconne .....	Bach
Sonata, E major .....	Handel
Romanze in F .....	Beethoven
Perpetuo Mobile .....	Sinding
Air .....	Pergolesi
Tambourin .....	Gossec
Meditation "Thais" .....	Massenet
Jota .....	Sarasate

#### Beethoven Program at People's Symphony Concert.

For the third orchestral concert of this season, the People's Symphony Society will present a Beethoven program at Carnegie Hall, Friday evening, February 25. The music to be played includes the "Egmont" overture; three movements of the ninth symphony; the "Emperor" piano concerto; a polonaise for string orchestra, and the "Turkish March" from "The Ruins of Athens."

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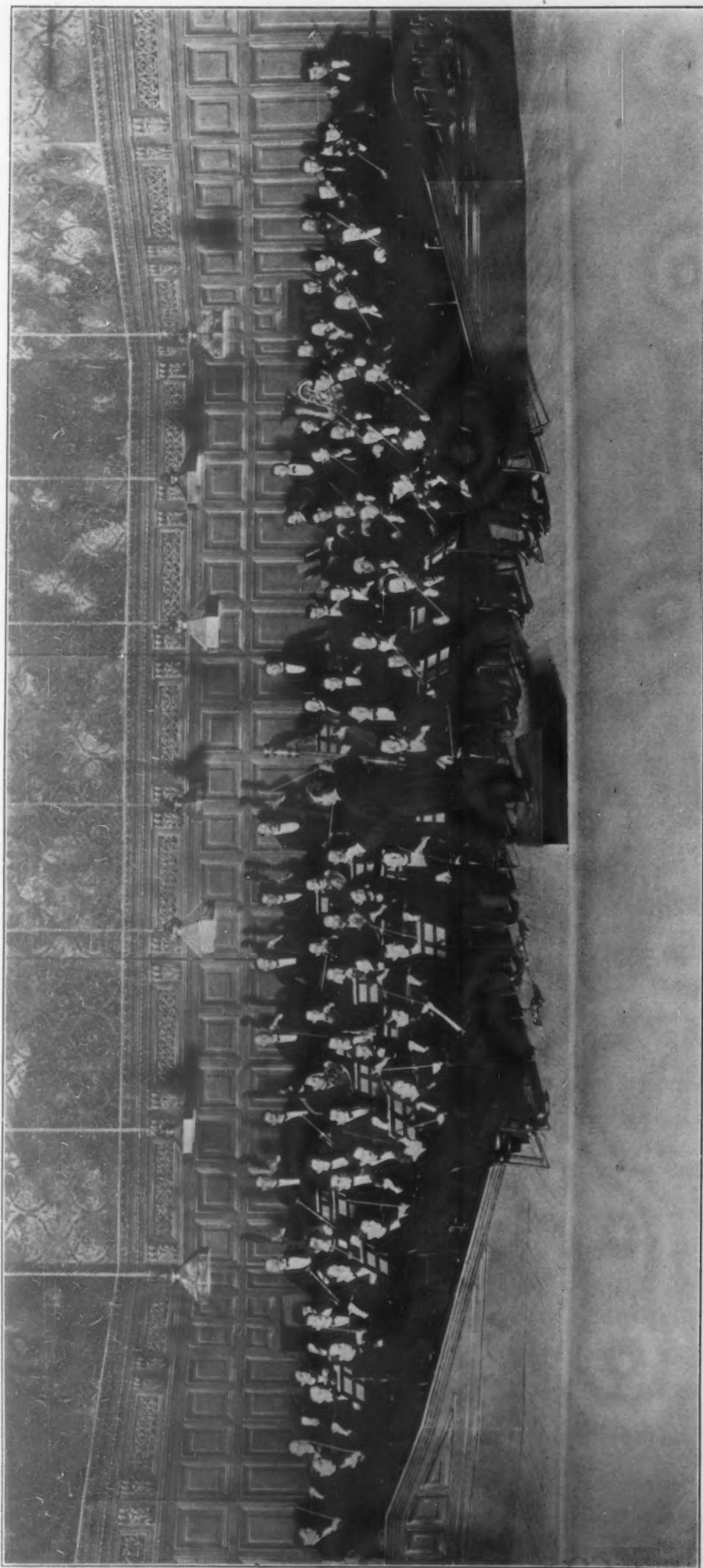
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The fingers of two hands will more than serve to count the really great orchestras of America. One of the youngest of this group of organizations, in point of years, is the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, which is now in its seventh season. In this comparatively brief time this fine body of musicians has not only climbed to a place in the front rank of the orchestras of the country, but has made the city of Minneapolis an artistic and authoritative musical center. The enthusiastic response of Minneapolis citizens to the proposal that a Minneapolis Symphony Orchestra be organized, the capacity attendance upon its bi-weekly Friday evening symphony concerts and its weekly Sunday afternoon popular concerts, and the increase of its guaranty fund in four years from \$10,000 to \$50,000 annually are significant indications of the high quality of the orchestra and the musical spirit and civic patriotism of this metropolis of the Northwest.

For the first three years of its existence the Minneapolis Symphony Orchestra had a guaranty fund of \$10,000 a year. This was subscribed by public spirited individuals, firms and corporations. For the next three years the guaranty fund was \$30,000 a year. Upon the expiration of the subscriptions to this fund last spring, a \$50,000 annual fund was subscribed for five years, making the magnificent total of a quarter of a million dollars for the cause of orchestral music. This fund is composed of fifteen annual subscriptions of \$1,000 each, twenty-five of \$500, eighteen of \$300, fifteen of \$250, forty-five of \$200 and about the same number of \$100. The subscribers to the guaranty fund constitute the membership of the Orchestral Association of Minneapolis, which is incorporated under what is commonly known as the educational law of Minnesota, and through which the business of the orchestra is conducted. The officers and directors are as follows: President, Elbert L. Carpenter; vice president, Edmund J. Phelps; secretary and treasurer, Charles N. Chadbourn; board of directors, Russell M. Bennett, John S. Bradstreet, Hazen J. Burton, Elbert L. Carpenter, Charles N. Chadbourn, George C. Christian, Hovey C. Clarke, William H. Dunwoody, Frederick Fayram, Edward C. Gale, William L. Harris, Thomas B. Janney, Edmund J. Phelps, Charles S. Pillsbury, Eugene M. Stevens and Frederick B. Wells. Oliver B. Babcock, who came to the association four years ago, bringing a technical knowledge drawn from thirteen years' experience in musical and other amusement enterprises, is the business or local manager. The Orchestral Association has been particularly fortunate in its president, Elbert L. Carpenter, who has occupied that office ever since its incorporation. Mr. Carpenter is one of the most prominent and respected figures in the Minneapolis business world, and a man of many important affairs and connections. But he has been far more than a figurehead in the affairs of the Orchestral Association. He has done constant, enthusiastic and tireless work, efficient in itself and inspiring in its example to all his associates. He is an ideal example of the somewhat rare combination, a masterful business man and a true lover of music, and those who know the history of the Minneapolis Symphony Orchestra intimately realize the extent to which its progress and success are indebted to his efforts. Emil Oberhoffer has been the conductor of the orchestra since its organization. His sane and reasonable faith in himself, his rare faculty of communicating his enthusiasm to hard-headed and practical business men, the influence of his magnetic personality upon his musicians, and its consequent reflection upon his audiences, are all factors in the birth and growth of the Minneapolis Symphony Orchestra the importance of which it is impossible to overestimate. Without them, Minneapolis might still be without an orchestra. Mr. Oberhoffer has grown side by side with his orchestra and his public. The influence of personality, upon which so largely depends the success of any one whose life must be lived in the light of publicity, is strongly marked in him, and no doubt exerts much of the first attraction necessary to gather and hold a genuine musical clientele. His interpretations are markedly individual, though based upon a sound and careful study of all his scores, the lives, standards and ideals of their composers, and every bit of standard literature bearing upon them. He loves and venerates his calling, considering himself merely a medium through which what he believes to be the greatest of all arts finds utterance. Sincerity, faith, aspiration and tireless striving for the best may be mentioned among his salient characteristics. His frank respect for those to whom he may look up, his honest respect for himself and his intolerance of musical charlatanry or pretense mark him as a rarely gifted man and a musician to command serious attention.

The Minneapolis Symphony Orchestra now consists of 81 players, its instrumentation being as follows: first violins, 14; second violins, 12; violas, 8; cellos, 7; basses, 7; French horns, 4; flutes and piccolo, 3; oboes, 3; English horn, 1; clarinets, 3; bass clarinet, 1; bassoons, 3; contra bassoon, 1; trumpets, 4; trombones, 3; tuba, 1; harp, 1;



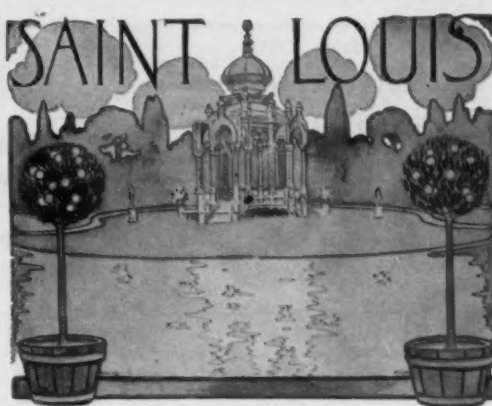
## Minneapolis Symphony Orchestra —Continued

percussion, 4; organ, 1. The concerts of the Minneapolis Symphony Orchestra in its home city are given in the Auditorium, a beautiful, modern, fire-proof building with a seating capacity of about 2,000. The home season lasts from early November to late in March, during which period a formal symphony program is given every other Friday evening. Every Sunday afternoon a popular program is given at popular prices.

Since the orchestra was organized the following are among the symphonies which it has played: Beethoven, I, II, III, IV, V, VI, VII, IX; Brahms, I, II; Bruckner, VII; Dvorák, E minor; César Franck, D minor; Haydn, "Farewell"; Mozart, G minor, E flat major, C major; Mendelssohn, "Scotch" and "Italian"; Raff, "Im Walde"; Schubert, "Unfinished"; Tchaikowsky, IV, V, VI. Among the distinguished artists who have appeared upon the formal programs are: Sembrich, Nordica, Galski, Schumann-Heink, Fremstad, Muriel Foster, Kirkby-Lunn, Maconda, Mrs. Rider-Kelsey, Hellstrom, Norelli, Burgstaller, George Hamlin, Campanari, Bispham, Paderewski, Busoni, De Pachmann, Bauer, Pugno, Reisenauer, Lhevinne, Carreño, Zeisler, Aus der Ohe, Katharine Goodson, Mischa Elman, Thibaud, Sauret, Hartmann, Hugo Heermann, Maud Powell, and Gerardy. Soon to be added to this list is Kreisler. Among the soloists who have appeared at the popular Sunday afternoon concerts in the past or who will appear this season are: Maud Powell, Petschnikoff, Albert Spalding, Florence Austin, Gabrilowitsch, Katharine Goodson, Tina Lerner, William H. Sherwood, Sidney Silber, Jeanne Jomelli, Mrs. Rider-Kelsey, Shanna Cumming, Sibyl Sammis, Janet Spencer, Christine Miller, Reed Miller, Volney L. Mills, Oscar Seagle, Gustaf Holmquist, Arthur Middleton. Maud Powell, Katharine Goodson and Mrs. Rider-Kelsey are among those who have appeared upon both the formal and popular programs. Certain members of the orchestra, also, have appeared as soloists in both series of concerts.

While the Sunday afternoon programs consist, as a whole, of lighter music than that given at the evening concerts, the programs are always made up of a high type, and numbers played at the evening concerts are often repeated on Sunday. The solo artists at the popular concerts are always performers of recognized and often world wide ability. A catch phrase often used in regard to them in Minneapolis is: "There is nothing cheap about the popular concerts except the price." Reserved seats are sold for twenty-five and fifty cents, there being about one thousand seats at the lower price and about one thousand five hundred at the higher. Fifty cents is the most charged for any seat except in the boxes. This season the popular concerts have been divided into three series of six each, and season tickets have been sold for each series. At the formal evening concerts the scale of prices for those who do not have season tickets is about the same as the scale in force with orchestras generally, viz.: seventy-five cents, one dollar and one dollar and fifty cents, except when the engagement of some particularly prominent star as soloist necessitates the raising of prices.

A distinctive feature of the Minneapolis Symphony Orchestra's concerts is its programs, which are models of typography, printed on heavy paper and do not carry a single line of advertising. The attention of patrons is not distracted, while reading the analysis of a symphony or overture, by garish displays relating to bargain sales of wash-tubs or half pages of black type, extolling the virtues of an antiseptic tooth powder. The program notes are prepared by Caryl B. Storrs, dramatic and musical editor of the Minneapolis Tribune. Since 1907 the Minneapolis Orchestra has made every spring, at the conclusion of its home season, a festival tour through neighboring States and into Canada. The spring tour of 1909 extended over a period of six weeks, embracing ten States and Provinces. Approximately 5,000 miles were traveled, thirty-one cities and towns were visited and the orchestra made, in all, seventy-four appearances. Among the larger cities in whose spring festivals the orchestra has so far appeared are Omaha, Lincoln, Kansas City, St. Joseph, Des Moines and Winnipeg. The tour of the coming spring will be even longer and more comprehensive. These tours are now under the personal direction of Wendell Heighton, formerly of Des Moines, Ia., but who has recently become a resident of Minneapolis. The 1909 tour was booked entirely by Mr. Heighton, and he assisted in the booking of the tour of 1908. Mr. Heighton has had a wide experience as a promoter of various musical enterprises, combining in an unusual degree the qualities of a musician and business man, with a tactfulness and personality which especially fit him for the duties of his position with the orchestra.



St. Louis, Mo., February 14, 1910.

Next Thursday morning the second private concert of the Morning Choral Club will be given at the Odeon. Rosalie Wirthlin, contralto, a former St. Louisan, who comes from Pittsburgh, where she has been a member of one of the prominent church choirs of that city, with Jeanette McClanahan, soprano, and Augustus Wilner, baritone, will be the soloists. This will be Miss Wirthlin's farewell appearance in this city, as she expects to leave for Berlin to prepare for the operatic stage.

Friday afternoon, February 18, the second Lenten piano recital by Ernest R. Kroeger will take place in Musical Art Hall. The program is made up of compositions by Robert Schumann.

An interesting program will be presented by the Morning Etude at Becker's Hall on February 18.

The monthly recital given by the Union Musical Club last Wednesday, at Musical Art Hall, was one of the pleasant events of the week.

A "Beethoven Evening" was given by the St. Louis Symphony Orchestra at the Odeon last night, this being one of a series of concerts known as the Beethoven Cycle. The orchestra was fortunate in securing the services of Madame Kirkby-Lunn as soloist. She sang the aria from "Fidelio" in a manner that convinced her audience that she is one of the greatest contraltos ever heard in this city. She also presented a group of Scotch songs which pleased greatly. The great "Pastoral" symphony was given a vivid reading. Two overtures, "Lenora," No. 1 and No. 3, were interesting and given good readings.

E. PRANG STAMM.

### Wüllner to Sing Schubert and Schumann Cycles.

Following his recital in Carnegie Hall on Washington's Birthday, Dr. Ludwig Wüllner will give recitals in Mendelssohn Hall, Tuesday, Thursday and Saturday afternoons, March 8, 10, 12. He will give three Schubert cycles in their entirety, and the "Dichterliebe" of Schumann to complete one program. At the first, Dr. Wüllner will sing Schubert's "Schoene Müllerin." At the second, his program includes Schubert's "Schwanengesang" and the Schumann "Dichterliebe." "Die Winterreise" constitutes the program for the last date.

In accordance with many requests, Dr. Wüllner will give those intimate and delicate songs at Mendelssohn Hall, where the smaller auditorium will bring the audience into a closer rapport with the singer. It is a rare opportunity to hear these most immortal of the German song cycles rendered by one who is recognized as the foremost interpreter of the German lieder, and one that is not likely to occur again this season. Dr. Wüllner instructed his manager to make the price of subscription for these three matinees a moderate one, as he wishes to enable every one—and especially teachers and singers—to attend.

The subscription sale is now on, and remains open until March 5, when the sale of single seats will begin.

In addition to the complete cycle of "Die Schoene Müllerin," on the first afternoon, Dr. Wüllner will sing a number of Schubert's most celebrated lieder.

### Morrill Pupils' Recital.

In spite of the storm last Thursday evening, February 17, Laura Morrill had a fine audience at her recital. The usual high standard of the work of her pupils was exhibited in the following program: "Strong Son of God" (Liza Lehmann), Jessie Pamplin; duet, "Solemn in quest'ora ginrammi dovete" (Verdi), Herbert Nason and Russell Bliss; "A Question" (Lynes) and "Slumber Song" (Dennée), Claire Peteler; "Farewell ye Hills" (Tchaikowsky), Cora Remington; "L'Été" (Chaminade) and "The Vow" (Helmund), Anne Brown; "Adore and Be Still" (Gounod) and "O! Had I Jubal's Lyre" (Handel), Minnie Severance; aria from "Semiramide," Mrs. Pam-

plin; "Song of Faith" (Chaminade), "The Refractory Monk," Mr. Bliss; jewel song from "Faust," Miss Remington; old German song, "Floods of Spring" (Rachmaninoff), Mrs. Pamplin; sextet from "Lucia," by Miss Remington, Mrs. Pamplin, Messrs. Nason, Child, Bliss and Davidson.

### De Moss Always in Good Voice.

Mary Hissem de Moss continues winning golden opinions of her singing from the press, which speaks of her as being always in excellent voice, as well as of her prepossessing appearance. Three notices follow:

Her numbers showed her versatility in pure lyrics, in dramatic singing and in colorature. Her tone coloring in the Grieg number was perfect, and her enunciation without flaw.—*Acio Gazette*, Chillicothe, Ohio, January 28, 1910.

Madame de Moss' interpretations were magnificent and her selections were so daintily and charmingly rendered that she was recalled twice and responded with dainty ballads, in the singing of which she excels.—*The Chillicothe News-Advertiser*, January 28, 1910.

Madame de Moss was in excellent voice and showed to great advantage the wonderful sweetness and power it possesses. It would indeed be difficult to say in what class of work she excelled. Enunciation, tone, tune, rhythm, technique, execution, all are possessed by her in the best forms.—*The Newton Graphic*, February 4, 1910.

### LATER MILWAUKEE NEWS.

MILWAUKEE, Wis., February 17, 1910.

J. Erich Schmall gave his second chamber music concert last Sunday afternoon at Jefferson Studios Hall, with the assistance of Oscar Dost, clarinet; W. Leonard Jaffe, violin, and Hugo Bach, cello. The following program was presented: Walter Rabl, quartet in E flat, op. 1, piano, violin, clarinet and violoncello; Brahms, sonata in F major, op. 99, piano and violoncello; Beethoven, trio in B flat, op. 11, piano, clarinet and violoncello. The Rabl quartet was given here some years ago at Mr. Schmall's concerts. It is a most charmingly melodious composition, and although by one of the modern Germans, it is not so complex that one is unable to get enjoyment out of a first hearing. The Brahms sonata presented a great contrast, but it was given a splendid reading by Messrs. Bach and Schmall. Mr. Schmall plays the Dvorák quintet with the Flonzaley Quartet next week.

Joseph Lhevinne made his third Milwaukee appearance last Monday, at the Pabst Theater, under the direction of Clara Bowen Shepard. No pianist who has appeared here for some time has roused more enthusiasm than on this occasion. Milwaukee has always flattered itself that it appreciates good things, but it has not always been willing to show its approval. No one who saw Busoni called out five times after his first number, and a Bach number at that, and who saw the tremendous enthusiasm at the Lhevinne concert, could any longer accuse a Milwaukee audience of being cold. Lhevinne performed some amazing technical feats. Though he does everything with such ease, one is almost deceived into believing that it is easy. On the emotional side, his playing was no less finished and satisfying. His program included the Beethoven sonata, op. 81; Rubinstein prelude and fugue; Chopin barcarolle, mazurka and etude; Liszt eleventh rhapsody and "Faust" waltz. He was obliged to add several encores, and especially delighted his admirers with the Schulz-Evler "Blue Danube" transcription.

The first of the Lenten musicales was given last Tuesday afternoon in Plankinton Hall Auditorium. The program included, among other things, piano solos by Madame Szumowska. These concerts are for the benefit of the Children's Free Hospital and are well attended.

David Bispham appeared as soloist with the Arion Club last week. Mr. Bispham gave several groups of songs and also recited Longfellow's "King Robert of Sicily" to the music of Rossiter G. Cole. Mr. Bispham's great art is as compelling as ever and he was at his best. Loewe's "Edward" was given a most beautiful interpretation, and the audience demanded numerous encores. The Arion Club and the Cecilia Choir were heard in several numbers.

The MacDowell Club gave the following program before the College Endowment Association last Wednesday morning:

Concerto, E flat, No. 1.....	Liszt
Orchestral parts on second piano by Miss Ricker.	
Baritone songs.....	Grieg
Violin sonata, op. 8.....	Grieg
Songs for soprano—	
Schoen Gretlein Cycle.....	von Fielitz
Genevieve Mullen.	

ELLA SMITH.

The Frankfort Opera had a deficit of \$60,000 last year.

## Orville Harrold, the New American Tenor, Makes Brilliant Debut as Canio.

The debut of Orville Harrold as Canio in Leoncavallo's "I Pagliacci" last Friday evening at the Manhattan Opera House, was a remarkable event. He was received with great enthusiasm. After the first act he was called before the curtain eight times and was the recipient of flowers and a large laurel wreath from some of the Saenger students. At the close of the opera he was recalled again and again, with shouts of "Bravo Harrold," etc.

It is the first time in the history of American operatic artists that a singer has appeared upon the stage of one of the chief opera houses of America in a leading role after but a few months of study, and those few months in this country. To those who are familiar with Mr. Harrold's brief career, however, this will come as less of a surprise than to others. When a young singer with but a brief concert experience can appear on the same program with the great prima donna, Madame Tétrazini, and not only be listened to with interest, but recalled again and again, and forced to give as many encores as the star herself, it may be said that he is one who seems destined for the very front rank of artists. Such is the record of Orville Harrold on tour throughout the Middle West with Madame Tétrazini, and it was but the sequel to a most unusual success on the occasion of his two appearances in concert prior to this tour, at the Sunday evening concerts in the Manhattan Opera House. At the first of these, coming unadvertised, unknown upon the stage, introduced by Arthur Hammerstein merely as "a young tenor whom my father heard singing in vaudeville, and whom he sent to Oscar Saenger to be trained for the opera stage," the audience rose to him, recalled him again and again, insisted upon encores, and in short, showed their enthusiastic admiration in every way. The same may be said of his second appearance.

Oscar Saenger has taught so many artists now appearing in grand opera, concert and oratorio, that it was not strange to learn that this promising voice, soon to be heard in opera, had been placed under his care. But upon visiting Mr. Saenger and questioning him about Mr. Harrold, some astonishing facts were brought to light. At first, Mr. Saenger declared that he had already told the story of Mr. Harrold's discovery and training to interviewers so many times that he thought every one must have heard it, but upon being assured that there were many interested to hear it, he consented to talk.

"Everyone has heard that Mr. Hammerstein found Mr. Harrold singing in a vaudeville sketch in his own Victoria Theater; that he thought the voice worthy of grand opera, and that he invited me down to the Manhattan to hear his new discovery sing," said Mr. Saenger. "I went, and as soon as I heard the voice agreed absolutely with Mr. Hammerstein that it was a remarkable one."

"Mr. Hammerstein then has good judgment in voices?" interrupted the interviewer.

"Does that surprise you?" was the quick reply. "It did not in the least surprise me, for in the course of several previous conversations with him I have been amazed at the remarkable judgment of voices which Mr. Hammerstein has displayed. But to go back to Mr. Harrold. After hearing him sing, Mr. Hammerstein turned him over to me to be trained for the grand opera career which he had offered him. Mr. Harrold had had some instruction in his own home town, Muncie, Ind., but had been singing continuously in vaudeville for more than three years, consequently his voice, beautiful as it was, was in rather bad shape. Daily lessons were arranged, and from the first he proved an apt pupil. My every suggestion was responded to so readily that the lessons were a delight. At first we worked solely on tones, but when, after six weeks of lessons, Mr. Hammerstein sent word to me that he had decided to have Mr. Harrold make his debut in opera this spring, we took up operatic work at once, in addition to tones and exercises. Mr. Harrold then worked every day for an hour with one of my assistants, Carl Deis, preparing for his lessons with me. He also took French and Italian lessons. We worked on the roles of Canio in Leoncavallo's "I Pagliacci," in which Mr. Harrold made his debut—you remember he has sung the big aria from this opera both at his debut in concert at the Manhattan and on tour with Madame Tétrazini—Don Jose in "Carmen," and Faust in the Gounod opera. At first I used the latter role merely as a means for teaching him acting and gesture, since the gestures in such a role are of necessity elegant. Afterwards we worked on the music of this opera, too. As soon as he was sufficiently familiar with the latter, I called in some of my professional pupils that he might sing with them,

and thus learn the operas so well that he could go on the stage and sing them with but few rehearsals. This is a method, I may say, which I have always followed in training my pupils for grand opera. When I prepared Riccardo Martin for his debut, at Mr. Conried's request, at the Metropolitan Opera House, I did the same with him, "Mefistofele" being the opera then studied. A week before the performance Mr. Harrold was placed in the hands of Mr. Hammerstein's stage manager."

"You must have been extremely gratified at the success young Mr. Harrold has met with, not only at the Manhattan, but also on the tour with Madame Tétrazini," remarked the interviewer.

"I certainly am gratified," said Mr. Saenger, seriously, "but I am even more pleased that Mr. Hammerstein is satisfied, as he has personally assured me is the case, with the progress that his protégé has made in the short time—only four months—that he has been under my care. There is a patriotic side to it as well, which, as an American, appeals to me strongly. Here is a native born American, trained here in America, and able to compete



OSCAR SAENGER.

with some artists who have been singing abroad for years. Does it not show that there is no longer the necessity for American students to go abroad to prepare for a career in music, whether operatic or in concert work? It is highly fitting, too, that the opportunity for this career should come to Mr. Harrold through Oscar Hammerstein. How much this impresario has done and is doing for American talent it is impossible to estimate. His engaging of another of my pupils, Henri Scott, for his Manhattan company is additional proof of Mr. Hammerstein's readiness to encourage native talent. But you will find that Oscar Hammerstein is always ready to give talent a chance wherever he finds it. Several of those now appearing in small parts in his two opera houses were originally in the chorus there, but he found them out, judged that they had ability, and gave them a chance to prove it.

"Another feature of the career upon which Mr. Harrold has now entered which affords me great pleasure was his selection to accompany Madame Tétrazini on her recent concert tour. Here, too, may be seen another proof of the correctness of Mr. Hammerstein's judgment. Many might have feared sending out so untried a young singer with such experienced artists, but Mr. Hammerstein had no such fears, and the results have more than justified his confidence. Madame Tétrazini has been most gracious and kind to the young tenor, and even taught him a new cadenza for his Donizetti aria. The advantage of being associated thus with so great an artist is another inestimable benefit to Mr. Harrold."

"What do you think of his chances for the future?" asked the interviewer.

"I predict that Orville Harrold will, within a very short time, be one of the most popular tenors on the operatic stage," said Mr. Saenger thoughtfully. "He has, everything in his favor, decidedly emotional temperament, magnetism, an agreeable and engaging presence added to a

voice of remarkable quality and a range which is really remarkable. You know he sings high E flat with ease. Yes, I think the world will hear of Orville Harrold, tenor."

"And of his capable teacher?" I asked.

Mr. Saenger smiled, and made no reply.

It is an interesting feature of Mr. Harrold's unusual case that the best known artists in opera in this city praise not only his voice, but his method, and that, as many people know, is not common with other singers.

Following are the comments of some of Mr. Harrold's great colleagues: Madame Tétrazini is enthusiastic over Mr. Harrold's voice.

"It is now perfectly placed; he sings beautifully," she remarked upon her return from the tour. "All he needs is finishing. He should sing such operas now as 'I Puritani,' 'L'Elisir d'Amore,' etc. In the former opera he would be one of the few tenors, the very few who can sing it, for he has a free, easy, natural high E flat. He should have a great future. He is such a charming fellow, too!" she continued. "So natural and boyish. And you should hear him sing the Ballata from 'Rigoletto!' It is really remarkable."

So interested was the star in Mr. Harrold that during the tour she showed him a number of effects, and a different cadenza for one of his arias.

"I nicknamed him 'The Little Caruso,'" she told a friend. "And when he said: 'Oh, not little!' thinking I referred to his height, I said: 'Yes, little now, but a great Caruso some day.'"

Mario Sammarco speaks with the greatest admiration of the voice, and declares that he has been well taught, and should continue in the way he has thus far advanced. He also spoke most encouragingly of Mr. Harrold's Italian pronunciation, although his study of that language has been of very brief duration.

Alessandro Bonci is another artist who predicts a future for young Harrold, and in praising his voice, he added: "He should be heard of, if only he does not fall into the hands of someone who will ruin his voice." This is especially gratifying to Mr. Harrold's friends from the fact that on the evening that the great tenor heard him, Orville Harrold sang two of the most famous numbers of Bonci's repertory, namely, the "Una furtiva lagrima," from Donizetti's "L'Elisir d'Amore," and "La Donna e Mobile," from "Rigoletto."

The following press opinions speak for themselves:

### NEW AMERICAN TENOR APPEARS WITH SUCCESS.

There was something electrical at the Manhattan last night. There was a spirit of curiosity to see what a singer would do who had traveled the artistic distance between vaudeville and grand opera. There was as well a feeling of national pride and pleasure in the possible accomplishment of an American who had learned everything he knew of operatic art and singing in this country. By the event curiosity was pleasantly gratified, and national pride justified, for Mr. Harrold must be credited with a success which amounted to a triumph on his first appearance in opera. Whatever his shortcomings, due rather to inexperience than to any lack of natural gifts, Mr. Harrold possesses that something, call it magnetism, temperament, genius, if you will, which reaches out, grips and holds an audience, and which, with added cultivation of his undoubted talents, should assure to him a brilliant artistic future. With a pleasing stage presence, Harrold is a natural singer, who seems to sing and phrase instinctively. His voice is a pure tenor, full, smooth and liquid in quality and timbre, of wide range and even tone throughout the scale, with ringing resonance in the high notes, if a little lusterless in the lower register. His enunciation is excellent and he sings with the passion and intensity born of the instinct of the true artist. While his action naturally still lacks pose and authority, it is nevertheless intelligent and shows no little dramatic appreciation. His entrance was excellent. The "Credite Me" was given with much suavity and contrasted feeling, and the "Vestire la Giubba"—sung with more confidence on the repetition which was insistently demanded—was given with a force and fire that carried conviction and showed but few traces of the amateur. For a first performance, Mr. Harrold's work was really remarkable and showed him possessed of all the attributes and qualifications of the great artist that further training will make him. His success with audience was instantaneous and marked by prodigious applause and many recalls after both acts.—The World, February 19, 1910.

### HARROLD SINGS AT THE MANHATTAN.

Oscar Hammerstein sprang something of a sensation at last night's concert at the Manhattan Opera House. When the third number of the program was due, Arthur Hammerstein appeared and announced that instead of M. Mariani, who was billed to sing, Orville Harrold would render his selections. Harrold sang "Ritorno di Leoncavallo" from Leoncavallo's opera, and "La Donna e Mobile" from "Rigoletto," which latter favorite he was obliged to repeat. In the futile hope of satisfying the audience, which gave him a real ovation, he concluded with Scott's "The Secret," improvising an E in alt which was a veritable thriller. Harrold was the vaudevillian caught by Oscar Hammerstein in the act of singing at his Victoria Theater some months ago. He immediately placed him under Oscar Saenger, the celebrated vocal teacher and coach, with the above result.—Morning Telegraph, New York City, January 17, 1910.

### HAMMERSTEIN PROTEGE SINGS.

The large audience which attended the concert at the Manhattan Opera House last evening had an opportunity to judge what the future of Oscar Hammerstein's most recent discovery may be. Several weeks ago, Mr. Hammerstein took Orville Harrold from vaudeville and placed him under one of the best teachers in New York. Last night the young man had an opportunity to show the



results of his training in public when Mr. Mariani, who was to have sung "Ridi Pagliacci" and "La Donna e Mobile," was ill and unable to appear. Harrold took his place, to the evident satisfaction of his audience.—New York Tribune, January 17, 1910.

There seemed to be no doubt of the fact that the new tenor pleased the audience. He was wildly applauded after the Pagliacci aria, and was forced to repeat "La Donna e Mobile." After this he was recalled several times, and finally added a ballad called "The Secret," by John P. Scott.—New York Times, January 17, 1910.

#### NEW HAMMERSTEIN TENOR.

Orville Harrold, the newest tenor find of Oscar Hammerstein, carried off the honors of last evening's concert at the Manhattan Opera House. After singing "Vesti la giubba" the great tenor aria from "Pagliacci" Harrold gave "La Donna e Mobile" from "Rigoletto," which he was obliged to repeat. Then followed a song by John Prindle Scott, "The Secret."—New York World, January 17, 1910.

Harrold has a fine presence and a voice that is pleasing and promises to become a great one. He sang "Ridi Pagliacci" and "La Donna e Mobile," and for an encore Scott's "The Secret."—Evening World, January 17, 1910.

#### NEW TENOR TRIUMPHS.

Orville Harrold, the young tenor whom Oscar Hammerstein found singing in vaudeville and has been educating as a grand opera singer, proved to be the center of interest at last night's concert. He achieved a real triumph. The enthusiasm over his singing was so great as to amount nearly to an ovation, and it continued until he was forced to repeat "La Donna e Mobile" and then sing "The Secret," a ballad by John Prindle Scott. His voice is a tenor of magnificent quality, with a certain ringing tone that promises great things.—Brooklyn Daily Citizen, January 17, 1910.

Mr. Harrold is the young singer who was discovered by Oscar Hammerstein about five months ago, and since then has had his voice trained by Oscar Saenger. A few weeks ago Harrold sang for a number of invited critics and proved himself the possessor of a large and rarely beautiful and expressive tenor voice. Yesterday he achieved, in the absence of the critics, a tremendous success. We are told that he was simply overwhelmed with ovations.—Translation, New York Staats-Zeitung, January 17, 1910.

#### HARROLD STIRS THE MANHATTAN.

Again Orville Harrold, the ex-vaudeville tenor, stirred the Manhattan Opera House to a well deserved pitch of enthusiasm at last night's concert. His selections included "Ridi Pagliacci" and "La Donna e Mobile," which latter aria he was obliged to repeat in response to thunderous acclamations. He later rendered "Una Furtiva Lagrima" from "L'Elisir d'Amore." One of the largest houses of the season rendered him the homage that settles his future rank among the singers of the day. His phrasing and expression in the delicate, passionate Donizetti music was a revelation in a singer of such immature experience, and Mr. Hammerstein's reputation as a judge of voices will be strengthened 100 per cent. Surely this graduate of vaudeville is destined for the pinnacle of the more classic profession. Even the hardened opera goers were thrilled by his exquisitely sweet tones.—New York Morning Telegraph.

The triumph of the evening, however, was achieved with the seventh number on the program. A young man walked out to the center of the stage, and without apparent nervousness launched into the beautiful aria from "Pagliacci," and it was a case of "those

who came to scoff remained to pray," to pray for more and more. It was an ovation for any one to be proud of—shouts of bravo and cries of encore rang above the applause, and continued through repeated bows until finally he sang again, this time "La Donna e Mobile" from "Rigoletto," and just as beautifully as before.

Mr. Hammerstein may well plume himself on this his latest find. The voice itself is wonderful, clear, pure and sympathetic, with the quality of youthfulness, which is so seldom found. In addition, he has magnetism, modesty and a quiet dignity that is thoroughly pleasing. He sang again later in the evening, and again demonstrated that the man who discovered him is a lucky one.—New York Journal of Commerce.

#### ORVILLE HARROLD SHOWS HIMSELF TO BE A GREAT TENOR.

Orville Harrold, the phenomenal young tenor, got his "baptism of fire" at the Manhattan Opera House last night, when he appeared for the first time in grand opera as Canio in "Pagliacci." His success was instantaneous and pronounced. He was recalled too many times to count. He could not escape a repetition of the "Ridi Pagliacci," which he sang better the second time even than the first. A wreath was handed to him across the footlights. Bouquets were thrown to him from the boxes. No prima donna could have received greater attention. The plaudits of the great audience, however, told only half the tale. Making due allowances for a first appearance and the nervousness natural to the occasion, the young man sang gloriously, with a voice of beautiful quality and great power. He showed himself possessed also of the proper dramatic sense.—The Evening World, February 19, 1910.

#### VAUDEVILLE SINGER'S GRAND OPERA DEBUT.

Only a few months ago Orville Harrold was singing in vaudeville. Last night he sang in grand opera for the first time in his life at the Manhattan Opera House, appearing as Canio in "Pagliacci." The young man is an American, and he has worked hard to earn a place on the operatic boards. Last night's performance was simply a try out and he earned so much applause that he had to repeat his aria "Ridi Pagliacci," and had a laurel wreath and some flowers thrown to him over the footlights. He was nervous, but he controlled himself enough to let his listeners know that he has a most agreeable voice that gives much promise. Especially appealing are his high notes, naturally his acting was crude—neither the world nor an opera tenor was ever made in a day or a night.—New York Herald, February 19, 1910.

Orville Harrold aroused enthusiasm last night at the Manhattan Opera House when he made his first appearance as Canio in "Pagliacci." He has a voice of lovely quality and knows how to sing.—The Evening Post, February 19, 1910.

#### NEW TENOR SINGS CANIO WITH MARKED SUCCESS.

Even after the first few bars which Canio sings, the applause burst forth and continued for some time. His success was marked at the end of the first act, when he was recalled until he repeated "Vesti la Giubba." His voice is one of beauty, his high tones having an especially good quality. Exaggerations in style of both his acting and his singing mar his present performances to some extent, but there can be no doubt that he is likely to become a valuable member of this company.—New York Times, February 19, 1910.

#### HARROLD MAKES OPERATIC DEBUT AND AROUSED REMARKABLE DEMONSTRATION.

From the moment the young tenor entered he caught the fancy of his audience. His bearing was vivacious and assured without the impertinence of overconfidence. The facial expression was

open and pleasant, as also welcome, in what we may call its neighborly nativeness. After a very few bars it was generally agreed that Mr. Hammerstein's discovery was of the highest value. Indeed, Mr. Harrold's voice is a most excellent tenor—fresh, frank, warm and melodious. The high notes, that is to say, those from which—in the case of tenors—the most is expected, and the least, as a rule, proceeds, were of a surprising beauty. The voice is really capable of dramatic expression and sincere eloquence of sentiment. The "Ridi Pagliacci" afforded Mr. Harrold the opportunity of his life. He answered to it right sturdily and aroused a remarkable demonstration of enthusiasm. We shall gladly hear more of Mr. Harrold. He is a nugget of real vocal gold, and if he enjoy proper direction and have the blessed qualities of diligence and patience, he will enjoy a career as satisfactory to himself as productive of artistic pleasure to his hearers.—The Morning Telegraph, February 19, 1910.

#### AN AMERICAN STAR.

NEW TENOR APPEARS FOR THE FIRST TIME AT THE MANHATTAN OPERA HOUSE.

While Caruso as the Duke in "Rigoletto" filled the Metropolitan Opera House to capacity and aroused the wildest enthusiasm by his splendid singing, another tenor was crowned favorite at the Manhattan Opera House. He was Orville Harrold, the young American tenor who made his debut in opera as Canio in "Pagliacci." The new star attracted as large an audience at the Manhattan as did Caruso at the Metropolitan, and the applause, too, was Carusolike. To begin with the most important, the voice, let us say that it is most sympathetic, not too large, but capable of portraying all emotions. A trifle too white at times, but a matter which he will overcome in time. His lower voice is round and his high voice easy and free.—(Translation) New Yorker Herald, February 19, 1910.

Was it Madame Mazarin or the Canio of Orville Harrold? We think, however, that it was the latest discovery of Hammerstein. After each scene he was wildly applauded. Harrold is the possessor of a remarkably beautiful voice, and he has much dramatic talent. His voice is more lyric than dramatic, yet he created a great furor with his "Ridi Pagliacci." Oscar Saenger, who has taught Harrold, has given the operatic stage another great singer.—(Translation) New Yorker Morgen Journal, February 19, 1910.

The feature of the evening was the singing of Orville Harrold, the young American tenor whom Mr. Hammerstein discovered. Harrold sang "Ridi Pagliacci," "La Donna e Mobile," and an aria from "L'Elisir d'Amore" in magnificent voice, over which he had perfect control. At the conclusion he was given a magnificent ovation.—Brooklyn Standard Union.

#### ORVILLE HARROLD REPEATS HIS REMARKABLE HIT.

There was no mistaking the furor over the young tenor discovered recently by the impresario. Encore after encore was demanded, but the audience had to be satisfied with "Ridi Pagliacci," "La Donna e Mobile," "Una Furtiva Lagrima," and a repetition of the latter.—New York Evening World.

At the Manhattan the lion's share of applause fell to the tenor Orville Harrold.—New Yorker Staats-Zeitung. (Translated.)

Orville Harrold, a novice, tried his "prentice hand" in "Pagliacci," and won critical as well as popular approval—not always the same thing, as everybody knows, supposedly to the humiliation of the critics. The young man was as conventional as could be, but he sang with a beautiful voice; and disclosed unquestioned talents and instincts for the profession into which Mr. Hammerstein has ushered him.—New York Tribune, February 19, 1910.

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BOSTON, February 19, 1910.

Sunday, February 13, the Handel and Haydn Society, Mr. Mollenhauer, conductor, gave a first performance of Sullivan's "Golden Legend" in Symphony Hall, with Mrs. Kileski-Bradbury, soprano; Adelaide Griggs, contralto; Lambert Murphy, tenor, and Gwilym Miles and Harry Parmalee, baritones. There are many who consider this cantata the finest work in a serious vein from Sullivan's pen, and its first hearing on this occasion certainly justified the great vogue it enjoys in England. As there is, however, nothing new under the sun, much is found in this score also that savors strongly of other compositions, and one well versed in the harmonic and melodic structures of the different schools might easily detect their echoes here and there. On the whole, though, the music is melodious and grateful with occasional dramatic touches in the orchestral background, which is well welded to the text. As a performance in itself nothing finer has been given this season. The chorus sang with full body of tone and fine nuance, and Mr. Mollenhauer led both chorus and orchestra in his own capable manner. Of the soloists, Gwilym Miles gave a rendering of Lucifer which could hardly be surpassed both for sheer beauty of tone and dramatic fervor of expression, while Mrs. Kileski-Bradbury, who possesses the peculiarly clear and white timbre of voice best suited to the song story of the pure maiden Elsie, was no less successful. In this, too, she was ably assisted by the Prince Henry of Mr. Murphy, who has a remarkably beautiful lyric tenor voice combined with the fine musical insight which must undoubtedly bring him to the front. Miss Griggs as Ursula, and Mr. Parmalee as the Forester, acquitted themselves well of their tasks. The audience, which filled every available seat, was in its most enthusiastic mood. At the Easter Sunday concert of the society Bossi's "Paradise Lost" will be given with Jeanne Jonelli, soprano; Alice Lakin, contralto; Stephen Townsend, baritone, and Sidney Biden, baritone.

Aside from her unusual success as teacher in Boston and New York, Katherine Lincoln, soprano, is no less successful in her own solo work. At a recent appearance in Bridgeport, Conn., with the well known Saslavsky Quartet, of New York, Miss Lincoln shared the musical honors of the evening with her artistic rendering of two groups of modern songs.

Bettina Freeman, the young mezzo soprano of the Bos-

ton Opera Company who has made so signal a success in her short operatic career thus far, is only twenty-one years of age and claims Boston as her home and birthplace. At the age of sixteen, Miss Freeman began the study of voice under Madame De Berg Lofgren, and at once her decided musical talent evinced itself, the results being almost phenomenal in the rapidity of its development. It was astonishing to note the progress of this young American trained girl, who mastered sixteen operas from the time she en-



BETTINA FREEMAN,  
Of the Boston Opera Company.

tered the Boston Opera School in November, 1908, until the following June, and so thoroughly was it done that she was ready to sing any of her roles at a moment's notice. Unlike many of the young singers, Miss Freeman made no formal debut, but stepped before the public, for the

first time, in the unseen role of the priestess in "Aida." At once her beautiful, well-trained voice attracted attention and much praise was given her by the press. In the recent tour of the Boston Opera Company, Miss Freeman has been equally successful, the press comparing her with Scalchi in her prime. She has already proven herself, and therefore much may be prognosticated for her future. Miss Freeman is grateful for the start made possible through the Boston Opera House and works conscientiously with her teacher, Madame De Berg Lofgren, to carry out more definitely those ideas by means of which her success was made possible.

Mischa Elman gave his closing recital in Boston on Monday afternoon at Symphony Hall. When a young artist can make himself as strongly felt by the general and musical public as Mr. Elman has done, then indeed he may find just cause for congratulation. In fleeting consideration of the particular nature of this appeal the fundamental reason must be assigned first to the beautifully sensuous tone he draws and next to the intensely human aspect of his interpretations. His future development will be watched with interest by thinkers and non thinkers alike. The program of Monday afternoon brought the Paganini D major concerto, Bach's masterly chaconne, a revived rendering of the Handel E major sonata, a group of shorter pieces, and the closing number, consisting of the "Meditation" from Massenet's "Thais" and the "Jota" by Sarasate. There was much applause and the frenzied calls at the close did not cease until five encores were granted.

Madame Gardner Bartlett, with the assistance of Clara Tippet at the piano, gave as song recital at the Tuileries on Tuesday morning which concluded, by general request, with the paper she read recently before the Chromatic Club, on "Lifting Music Instruction to Higher Levels." Madame Bartlett's work in the twofold capacity of singer and teacher is too well known to the Boston public to require detailed analysis, but it is not too much to reiterate that the beautiful voice, fine power of interpretation and splendid diction which always characterized her work keeps pace with the ever widening lines of her efforts. The program included Landon Ronald's musical setting of "The Lament of Shah Jehan" to the poem by Ian Malcolm, a first performance, and the musical piece de resistance of the occasion. This composition has the following interesting little story: The "Taj Mahal at Agra," the most perfect bit of architecture in the world, was built by the Emperor Shah Jehan as an everlasting memorial of his love for Arjamand. Suspended from the dome and directly over the resting place of this beloved woman hangs a magnificent lamp, placed there by Lord Curzon, the Viceroy of India, in memory of his American wife, Mary Leiter. As befitting the subject the music is heart searching in its depth, and both somber and highly colored in its orchestral breadth. Naturally, the piano being much limited in its expression, the tonal richness received only a hint of its real significance, despite the masterly playing of Mrs. Tippet. Madame Bartlett, however, was most successful in her rendering of this number and by extreme contrast in the singing of the group of children's songs by Hunt, Wassall, Gaynor and Lehmann. Two other groups of songs completed this choice program, of which the two Indian melodies harmonized by Cadman, "Land of the Sky Blue Water" and "The Moon Drops Low," received the exquisite treatment by both participants which brought their beauties most eloquently before the hearers. The friends and music lovers were absorbed listeners to the entire program and at its close again manifested the sin-

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cere interest in the contents of Madame Bartlett's paper which may eventually start a great movement for the betterment of all musical conditions.

Tuesday afternoon, in Jordan Hall, Dr. Wüllner gave one of his memorable song interpretations. It matters not what mood Dr. Wüllner undertakes to interpret or delineate, that mood is sent over the footlights to his auditors, who are thus brought into active thought communication with him. The marvel of it all is the absolute objectivity of his own personality. He may be a thousand men in one and all get their hearing. His effects come primarily through his wonderful facial play and intimate knowledge of the histrionic art, by which a slight gesture, or the lifting of an eyebrow may carry with it a world of meaning. It is not necessary to speak either technically or in any other way of Dr. Wüllner's singing, as he so identifies his tone with the story that they cannot be divorced or considered apart even for an instant. Such was the effect on Monday afternoon with his comprehensive program of Schubert, Schumann, Wolf, Lowe and Brahms. It would be futile to say that one was good, the other less good, since all were good, the differentiation being merely in the particular taste of the listener. After the clamoring audience had been quieted by the announcement that Dr. Wüllner declined absolutely to give an encore after the "Vier Ernste Gesänge" of Brahms, THE MUSICAL COURIER representative met the great hearted, gentle faced artist for a few minutes' chat.

Much interest has been aroused by the American Indian Talk given at the St. Botolph Club on February 6, in which Charles Wakefield Cadman, the originator, was assisted by Paul Kennedy Harper, tenor. Those who were present found in it a most fascinating and original form of educational entertainment, one, too, which all clubs have taken up with avidity, as is evidenced by the brisk demand for this lecture from all parts of the country.

The Apollo Club gave the third concert of its thirty-ninth season in Jordan Hall on Wednesday evening with Emil Mollenhauer, conductor. The assisting soloists were Willy Hess, violinist; Carl Lamson, pianist, and Grant Drake, organist. Intimate choral effects and unusual ensemble are always associated with the work of this well known organization and this was more than ever in evidence on this occasion. There is something delightful in the exhibition of a body of men singing as one, in thought and intention. That the public also recognizes this fact is self-evident, as no matter where the club elects to give its concerts the auditorium is always filled to the last seat.

The Cecilia Society, Wallace Goodrich, conductor, gave a

repetition of Wolf Ferrari's "La Vita Nuova" in Jordan Hall on Thursday evening with Frances Dunton Wood, soprano; Earl Cartwright, baritone; Alfred de Voto, pianist, and Albert Snow, organist. The tale of the cantata, dealing as it does with the beautiful love story of Dante and Beatrice, is exquisitely expressed through the music, both in the gladsome choruses of the first part and the ecstatically passionate outbursts in the great climaxes of "Love Is the Fire" and "Beatrice Hath Departed to Highest Heavens" in the second part. The chorus of boys' voices which assisted gave an added brightness to the portraying of love's springtime, and Mr. Goodrich made a telling use of the unexpected pauses which occur twice in the composition. Mr. Cartwright acquitted himself finely of his difficult task and Mrs. Wood made the most of the part apportioned to the soprano.

Leroy Lyons, tenor, pupil of Mr. and Mrs. Arthur J. Hubbard, has been engaged for the coming year at the Central Congregational Church at Worcester. As he is a very serious student and possessed of a beautiful voice, this combination is sure to bring him great success.

The Boston Symphony concerts of this week presented Haydn's symphony in G major, "The Island of the Dead" by Rachmaninoff (by special request), the Berlioz overture to "Benvenuto Cellini." The novelty of the occasion was a concerto for two pianos by Mozart with Messrs. Randolph and Hutcheson, the well known pianists, as soloists. A great deal may be said in favor of artists of well known rank sinking their individuality and combining forces in order to bring out interesting seldom heard works for two pianos, thus making them known to a public which never could hear them under such favorable auspices. Messrs. Randolph and Hutcheson are familiar to the public in this city through their former solo appearances at Boston Symphony concerts in previous seasons, in which they scored a pronounced success. Naturally these artistic qualities combined in the ensemble made for the finest results, and the audience was quick to grasp this fact despite the naïveté and apparent simplicity of the Mozartian appeal. Max Fiedler gave his own reading of Rachmaninoff's tone poem, "The Island of the Dead," and it was interesting to note the difference in the conception of the work as rendered by the composer and Mr. Fiedler. The overture of Berlioz received a dramatically brilliant rendering and the Haydn symphony was a good introduction to the Mozart concerto, which followed it.

The lecture-recital on Strauss' "Elektra," which is to be given on Monday, March 7, by Mr. Hutcheson at Steinert Hall, has roused great interest in the musical community and many promise to avail themselves of this opportunity

to hear the much discussed opera explained by an artist of Mr. Hutcheson's well known pianistic attainments.

GERTRUDE F. COWEN.

#### Unusual Enthusiasm for Tina Lerner.

Tina Lerner scored a most unusual success at her recent appearance in Pittsburgh, as the following notices show:

The audience which attended last night's concert was an immense one and never before was an artist upon any occasion given a more enthusiastic welcome than it tendered Miss Lerner. She is modest and unassuming and gives no evidence of being aware of her genius. Her touch is lovely and her powers of interpretations beautifully satisfying.—Pittsburgh Sun, February 4, 1910.

There are no technical difficulties for her. Her technic is marvelous, her touch sure and exquisitely refined. She fairly bewitched the audience, which recalled her again and again.—Pittsburgh Chronicle-Telegraph.

Her playing is musical and technically beautiful. She seems never to sacrifice beauty of tone for interpretative effect. Her touch is always lovely, even in the heaviest passages.—Pittsburgh Post.

#### Harriet Ware's Songs.

Mariska Aldrich had great success in Cincinnati with Harriet Ware's "Boat Song," being compelled to sing it three times in succession before the audience was appeased. Miss Ware's annual concert at the Hotel Plaza, March 29, will enlist the services of Madame Aldrich, Olga Samaroff and others. Madame Aldrich will sing for the first time in public Miss Ware's newly published "The Last Dance." Concerts by Miss Ware in Orange, Newark and New Rochelle take place in March, to be followed by a prominent part in a concert of the Manuscript Society.

#### Howard Davis, Tenor.

Howard Davis, a young Georgian tenor, has recently come to New York to pursue his artistic labors, especially in the field of oratorio, for which his voice and temperament are eminently fitted. Mr. Davis has a clear, resonant and sympathetic voice, an excellent stage presence, a fine memory and enunciates distinctly, invaluable accessories to good oratorio singing. He is, at present, singing in one of the local churches.

It does look odd to see a program number having Bach-Gounod-Liszt-Busoni, but so long as each addition of a name effects an improvement, what's the odds?—Peoria, Ill., Transcript.

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PITTSBURGH, February 20, 1910.

The Pittsburgh Orchestra ship has weathered the storm of dissolution and it seems now to be safe within the harbor of musical calm and prosperity. At least many are led to think this from the sane and practical plan formulated by the old orchestra committee. In short, the plan is as follows:

A corporation shall be created having three (3) classes of membership.

1st. Contributing Members. Annual dues, \$100. (Payable quarterly.)

2d. Life Members, who shall pay \$2,000 and be exempt from further dues or assessments.

3d. Founders, who shall pay \$5,000, and upward, provided, however, that all persons, heretofore contributing to the support of the Pittsburgh Orchestra as guarantors shall be entitled to become founders upon the payment of \$5,000, less the amount heretofore contributed to the support of the Orchestra, not exceeding \$3,000.

Thus, if a former guarantor has paid \$500 he may become a founder upon the payment of \$4,500. If he has heretofore contributed \$3,000 or more he may become a founder upon the payment of \$2,000 additional.

Founder's memberships shall be perpetual, and transferable subject to the approval of the Membership Committee, and shall not be subject to dues or assessments.

All moneys received for life memberships and founders' memberships shall be invested for the benefit of the association, the income therefrom only to be used for the expense of said association.

An income of at least \$50,000 per annum should be assured from endowments and membership fees.

You are requested to sign and return the enclosed subscription, indicating the class of membership desired.

All subscriptions to membership received on or before February 20, 1910, will entitle the holder to be recorded as a "charter" member.

On Friday evening, at the orchestra concert, a public meeting was held during the intermission. Col. J. B. Finley, who left the sick room to attend the meeting, made a short address in which he went over the ground covered by the proposed plan. In the capacity of chairman he appointed a committee of three, consisting of Samuel H. Church, John Eaton and M. Botsford, to retire and nominate a new executive committee. This was done and the nominating committee soon returned with the announcement of fifteen prominent names—all of them (save three) having served upon the old committee. E. A. Woods, of this committee, made a short address in which he appealed for help, and pointed out the advantages of a prominent orchestra. The ushers went through the audience and gathered up a number of subscription blanks which had been filled in. Although the success in this direction was questioned by some, it was considered very satisfactory by the committee and the responses received augured well for the cause. Some \$6,000 was received in memberships. Col. Church made a motion to allow the audience to take the matter home for consideration, extending the time limit. In this way, it is fully expected that Pittsburghers who digest the plan will freely open their purses and that in a short time everything will look rosy for the future of the orchestra. This is the situation at the present moment.

The orchestra had to shorten its program considerably on account of the business enacted last Friday night. A splendid rendition of the "Meistersinger" prelude was the feature of the evening. The wonderful piece of writing was presented in a manner to even rival its past performances. The Goldmark "Sakuntala" overture was also welcomed again and was most effectively played. Mendelssohn's "Midsummer Night" music was heard (or rather two movements of it were heard) Friday evening, and the other movements on Saturday afternoon. The popular "Wedding March" met with a hearty reception, while the scherzo was scintillatingly and significantly given.

Horatio Connell, baritone, was the soloist at both the Friday and Saturday concerts. Mr. Connell was limited to a single appearance Friday evening, and, being deprived of his aria that night, he was not really heard to advantage until the following day. In his aria from Haydn's "Creation" Mr. Connell showed himself master of the oratorio style and an admirable and able interpreter of

that mold of vocal art. His voice is resonant, large, flexible and pleasing. He was just as successful in his Brahms song Saturday afternoon, and sang the rather uninteresting and tiresome Loewe "Tom the Rhymers," which is purported to be a classic, much better than on Friday evening. Surely Mr. Connell makes as much or more of the song than its contents warrant. He proved very popular with each audience, and his Pittsburgh appearance was in every way a success.

The orchestra gave a splendid program last week. We heard Liszt's "Faust" symphony given carefully and effectively; Saint-Saëns' "Danse Macabre" and Bizet's No. 1 "L'Arlesienne" suite played exceptionally fine. Autumn Hall, a young violinist, formerly of this city, made an instant success by her work. She is temperamental and intelligent. Her playing is warm and soulful, her technique ample. She essayed the Saint-Saëns concerto in B minor, a vehicle calculated to disclose her talents. She was compelled to play a double encore.

Dr. Wüllner returns to Carnegie Hall March 3, under the direction of Emma Porter Makinson.

Mr. and Mrs. Norval Zook presented J. Edward Lang in a violin recital at Ben Avon last Monday evening. Mr. Lang was assisted by John B. Siefert, tenor, and Elmer Zeller, pianist. The beautiful Dvorák sonata, op. 100, was played by Mr. Lang.

A midwinter festival was given at Cleveland on last Tuesday and Wednesday evenings by the Thomas Orchestra and the famous Mendelssohn Choir, under the direction of Dr. Vogt. The people of Cleveland were much excited over the event and a large seat sale was the result. It was managed by Adele Prentiss Hughes and took place at Gray's Armory. The programs were finely arranged and afforded every opportunity for hearing both organizations. A number of Pittsburgh people attended.

Edward Vaughan, tenor, sang "The Mermaid," by Julian Edwards, last Friday night, at Youngstown, where he received a hearty welcome.

John C. Dickson has resumed his classes at Youngstown, where he expects to spend each Thursday.

Maud Fowler, reader, and Olive F. Robertson, soprano, gave the regular Saturday program at the Y. M. C. A. last evening.

Grace Hall Riheldaffer, the popular soprano, leaves tonight for a tour of the Southern Chautauquas. She will sing at Gainesville, Orlando and St. Petersburg, Fla., with the Chautauqua Orchestra from New York. On February 15 she gave a recital at Ohio Northern University, her program consisting of twenty-three songs in Italian, German and English. Mrs. Riheldaffer was re-engaged to sing in next season's "Artists' Course" at Ada, and will also appear in Mendelssohn's "St. Paul" with the choral society of Ada. She sang last Saturday evening at the Schoolmasters' Association at the Fort Pitt Hotel.

A Schumann recital will be given by the Music History Class of the Walrond School of Music on Sunday afternoon at three. The pupils will be assisted by G. C. Gaines and George Walrond, violinists. The school is located at 707 Norwick avenue, Brookline.

Marie H. Sprague, director of the Bissell Conservatory of Music, has added a new department to the school. It is that of Delsarte, and for this position Georgia Spelker, of New York, has been engaged.

The Apollo Club will give its second concert of the season next Thursday evening at Carnegie Hall. It will have the assistance of Mrs. Charles F. Kimball, soprano, and Reinald Werrenrath, baritone.

E. Ellsworth Giles is presenting Ida Mae Heatley, contralto, in a recital of songs, on Tuesday evening, March 1, which is the second recital of the season. May Marshall Cobb, soprano, appearing in December. Miss Heatley is contralto soloist of the First Presbyterian Church of Pittsburgh, and has been doing a great deal of concert work this year, appearing last week in McKeesport, in "The Messiah."

E. Lucile Miller, a Pittsburgh soprano, has been engaged as a soloist for the choir of the First Presbyterian Church in Sewickley. Miss Miller has had success in song recitals and has made a tour with the Pittsburgh Festival Orchestra. Her programs appeal strongly to clubs and colleges, and there is a very bright outlook for this talented and charming singer.

CHARLES WAKEFIELD CADMAN.

Jean de Reszke recently celebrated his sixty-sixth birthday.

## MUSIC IN TORONTO.

TORONTO, February 18, 1910.

Stewart Houston, the well known manager of Massey Music Hall, died unexpectedly on February 7, after a brief illness. He was widely known in circles of music, sport and journalism, and his loss is deeply mourned.

The University Glee Club of one hundred and ten members, J. D. A. Tripp conductor, gave a splendid program February 11, in Convocation Hall. Mr. Tripp is a specialist in male chorus training, and obtained careful shading and contrasted tonal effects as well as surprising vigor. The "Blue and the White," composed by Clayton Bush, the president of the club, was particularly well rendered. The Toronto String Quartet contributed several interesting numbers.

The fourth concert of the series, given February 14, by the Toronto Symphony Orchestra, assisted by Fritz Kreisler, attracted an audience which filled Massey Hall to its capacity. The principal number on the program was Beethoven's concerto, the performance of which was followed by a tumult of applause. Kreisler later played smaller numbers by Sulzer, Couperin and his own caprice, "Vienne," which won a double recall. The orchestra gave Mozart's "Magic Flute" overture and Massenet's "Scenes Alsaciennes," as well as Grieg's "Elegiac" melody for strings, most charmingly rendered. The concert was a huge success, and Mr. Welsman, the conductor, shared with Kreisler the honors of the evening. The next concert of the series will be given March 24, with Mischa Elman soloist.

Valborg Zöllner, a talented pupil of W. O. Forsyth, director of the Metropolitan School of Music, made her professional debut at the Margaret Eaton School of Literature and Expression January 27, in a brilliant program. Two interesting numbers were the first movement of an original sonata by Miss Zöllner and a reverie by Mr. Forsyth. Miss Zöllner is a mature artist and a credit to her instructor.

Gisela Weber, the violinist, assisted by Madame Thomas at the piano, gave a very fine program at Conservatory Hall February 9.

Mark Hambourg appeared at Massey Hall February 11 and Dr. Wüllner will give a recital in the same hall this evening. It is perhaps unfortunate that Toronto's hosts of choir singers will be detained at weekly rehearsal.

Mrs. Pickard, the charming soprano, has just returned to the city from a series of eleven concerts in Ontario.

The Brahms Trio, assisted by Hope Morgan, soprano, gave a most enjoyable concert in Conservatory Hall February 8.

Olive Casey, a clever young pupil of Dr. Torrington, gave a most pleasing vocal recital in the concert hall of the College of Music February 10. Miss Casey displayed a sweet voice of considerable flexibility. Dollie Blair, also a pupil of Dr. Torrington, played effectively a couple of piano solos.

Richard Tattersall concluded his excellent series of organ recitals on the fine new instrument in Conservatory Hall, February 5.

ELIZABETH BLAKELEY.

## Emma Banks' Program.

Emma Banks, the young American pianist, a pupil of Wager Swayne, of Paris, will make her metropolitan debut at Mendelssohn Hall, on Monday afternoon, February 28, assisted by Reinald Werrenrath, baritone, in the following program:

Piano, Etudes Symphoniques .....	Schumann
Songs—	
Sonntag .....	Brahms
O Köhler Wald .....	Brahms
Tambourliedchen .....	Brahms
Piano, Sonata in B flat minor (op. 35) .....	Chopin
Songs—	
From a City Window .....	Kurt Schindler
The Sea Hath Its Pearls .....	Carl Busch
Glebe, Manito (Indian Song) .....	Carl Busch
Piano, Jeux d'Eau .....	Ravel
Two lyrical pieces—	
Evening in the Mountains .....	Grieg
Puck .....	Grieg
Etude de Concert .....	MacDowell

## HARTFORD MUSIC.

HARTFORD, CONN., February 18, 1910.

A growing interest is being manifested in this section in the excellent work of Dr. Nicholas J. Elsenheimer. The recitals being given by this artist are eagerly looked forward to, and the next of the series, taking place February 23, in West Hartford, is pleasantly anticipated. Davol Sanders, violinist, will assist Dr. Elsenheimer at this concert.

A. DEUTSCHBERGER.





PHILADELPHIA, Pa., February 21, 1910.

At the thirty-seventh and thirty-eighth Philadelphia Orchestra concerts, given last week, Fritz Kreisler was the soloist and the dominating feature of the concerts. Of course, this is all wrong, but when an artist of Kreisler's caliber makes his appearance, it is impossible to divide your attention into the proper theoretical portions of so many per cent. for symphony, so many for soloist, etc. The whole program was excellently made up by Pohlig, and consisted of:

Overture, Coriolanus ..... Beethoven  
Symphony, No. 2, in D major ..... Brahms  
Concerto for G minor ..... Bruch  
Overture, Donna Diana ..... Von Reznicek

Pohlig conducts "Coriolanus" with a broad sweep, which is responded to by the orchestra in the big, grand style which is so suitable for most of Beethoven's work. The second symphony of Brahms was also beautifully played, particularly the last two movements. Then came Kreisler, who played with such expression and a tone so warm and sympathetic that none could wonder at the applause and recalls to which he was compelled to respond. The concert closed with one of the most delightful shorter works in the repertory of the orchestra. The light and delicate theme, so skillfully worked up through the different instruments, was well brought out in its many aspects, and the difficult rapid pizzicato passages were wonderfully played by the strings.

On Friday afternoon and Saturday evening of this week the Philadelphia Orchestra will be heard in the second Wagner program of the season. Carl Pohlig is a great Wagner conductor, and this, combined with the success of the January Wagner concerts, and the numerous requests for their repetition, all point to unusual interest in this week's concerts.

An audience composed very largely of Philadelphia's professional musicians and well known amateurs gathered in Witherspoon Hall on Monday afternoon to hear Ferruccio Busoni in his first Philadelphia recital. Without mannerisms, but with plenty of personality and force of character, Busoni played wonderfully, and won not only the approval, but the enthusiasm of an audience which could not be deceived in matters musical. Wonderful as his technic is, it is the style and broad treatment which carry conviction of the player's sincerity and worth as an interpreter. The program was:

Choral Vorspiele ..... Bach-Busoni  
Sonata, op. 111 ..... Beethoven  
Sonata, B flat minor ..... Chopin  
Midsummer Night's Dream music ..... Mendelssohn-Liszt  
Valse from Faust ..... Gounod-Liszt

The Philadelphia Chorus of 250 voices, assisted by the Franz Schubert Bund Orchestra, gave the second concert of the season on Thursday evening, at the Academy of Music. The program was a novel departure from the standard oratorios which the Chorus usually gives, consisting of "The Crusaders" (Gade), "The Simorgh" (Henry Gordon Thuermer), "The Blessed Damsel" (Debussy), and "Taillefer" (Richard Strauss). The soloists were Marie Zeckwer, soprano; Clara Yocum Joyce, contralto; George Dundas, tenor, and Horatio Connell, bass. The Chorus and Mr. Dundas appeared to best advantage in "The Crusaders." In "The Blessed Damsel" the chorus of women and Marie Zeckwer sang most effectively, the somewhat vague and film like music realizing the pre-Raphaelite quality of the poem very finely. "Taillefer" was truly musical, and Horatio Connell as William of Normandy sang most effectively in this number.

George Shortland Kempton was heard in piano recital at Witherspoon Hall on Tuesday afternoon. A well chosen program consisted of fourteen numbers, among which were some of the greatest piano works ever written. Mr. Kempton has technic, brilliancy and expression, and his recital was satisfying from both mechanical and emotional points of view.

The announcement is made that Thaddeus Rich, the popular concertmeister of the Philadelphia Orchestra, will be heard in recital at the Academy of Music on Friday afternoon, March 18. The wonderful tone which Rich

draws, his brilliant technic and his ability to interpret the works of the old masters in true style are well known. Ellis Clark Hammann will be the pianist at the recital.

The Manuscript Musical Society gave a private concert on Wednesday evening in the Orpheus Club rooms. Original works were given a hearing, written by W. W. Gilchrist, Mrs. Austin Hecksher, Ada Powers, Gaston Borch and Clarence Bawden.

WILSON H. FIFE.

#### Student Opportunities.

To appear in concert and successfully play through programs of standard compositions requires not only a severe schooling in the technic of piano playing with its application to pieces, but, still more, the actual experience and training of playing them before an audience.

Lessons with noted instructors, hours of practice at home and the needed repertory will not alone insure success. Experience must be gained in thinking these compositions when under the strain of public appearance, carrying into execution previously well thought out effects of tone and pedal, doing one's best when conditions may be the poorest and seemingly antagonistic both to player and success alike.

Such schooling and experience are needed regularly and often. A pupil should attend classes in public performance as regularly and systematically as his lessons with the private teacher.

Unfortunately, classes devoted to this phase of development are, from necessity, apt to be scarce.

As THE MUSICAL COURIER's representative looks about among the studios and schools of music searching for favorable opportunities where students may obtain training in overcoming concert platform difficulties, no more complete and professional studio equipment has been found than that of Frederic Mariner, now located in the new building on Broadway extending from Eighty-sixth to Eighty-seventh streets. It is not only a studio but a complete recital hall, with a seating capacity of at least 150, well ventilated, excellently lighted, large and roomy, and furnished with a stage which must be seen to be appreciated.

Back of the stage is a reception parlor, which serves also as a greenroom. Sparing no expense, Mr. Mariner has secured and fitted up this unusually attractive recital hall in order that his pupils may not be denied the much needed experience of public playing. One evening of each week will be devoted to the classes in playing before an audience. Friday evening, February 18, saw the first of these classes in the new surroundings attended by a goodly audience, all apparently much interested in the pupils and their playing.

Mr. Mariner, in an easy, confident manner, establishes an atmosphere of expected success to which each pupil seemingly responds without thought of failure. Such confidence and control as Mr. Mariner inspires can only work good for the ambitious student and is a strong factor toward success. His explanations are well worded and to the point, denote a clear understanding of his work, and tend strongly to interest an audience in each pupil and his work.

The performers at this recital were John Othwell Henschel, Winifred Buck, of Neosho, Mo.; Ethel Howe, Nellie Roffler, and Arthur Fischer, of Williamsport, Pa. Of these Mr. Fischer is the latest to come to Mr. Mariner for training, and at this, his first appearance, his playing indicated ability of a high order worthy of further notice. Miss Howe, of whom much has been expected and whose playing has often been noticed in THE MUSICAL COURIER, is steadily improving, her playing at this recital being excellent.

The support and aid of the music public is solicited in assuring each week the needed audience to make these class lessons in public playing most beneficial to all students. Invitations may be obtained of Mr. Mariner or any pupil.

#### A Boston Essay on Dr. Wüllner's Great Art.

The following extracts are taken from an extended essay in the Boston Transcript of February 16, 1910, concerning the great art of Dr. Ludwig Wüllner:

No one knows exactly what the performance of the Greek rhapsodists was like. If they could swing their emotions into the moods of one lyric after another, forgetting themselves in their interpretations, they were something like Dr. Ludwig Wüllner. . . . Dr. Wüllner has brought his art close to the Horatian precept; if not wholly concealed, it never obtrudes.

Such is the total of the impression conveyed by two hours of this artistry. The different sums which go to swell the amount are another matter. Dr. Wüllner is a singing actor of lyrics. His methods are as varied as the singer's, the actor's and the poet's. He fuses all three. In a phrase of business slang, he "puts it up" to composer and lyric so strongly that, as in the case of Schubert's "Die Post," when the verses are trivial, there is no disguise for them. Similarly, when they are a spirited ballad of Goethe's, they have their reward. This interpreter wisely declines to make something out of nothing.

Of his several means, Dr. Wüllner's singing art is his least equipment. He is not a songster. One no more thinks of him as

delivering the roulades of Italian bravura than of a university lecturer doing a hornpipe. He confines his voice to a kind of intensified speech which walks in a twilight between the spoken word and the singing. He adds a play of facial expression, tempered to the decorum of the concert room, which provides a running comment on the text and music of the song. If Dr. Wüllner may be said to sing in the ordinary sense, it is by the triumph of mind over matter. There is, in such a program as that of yesterday afternoon, the gravity of scholarship, the humor of the ballad, the exaltation of the lyric, the meditative calm of the philosopher, the pictorial sense of the painter, the emotional sense of the dramatist. Ostensibly, the event may be musical. It is half a dozen other things equally important, under the rule of an intellect. It was this intellect that was grasping the content of each work in turn, and offering that in its naked entirety for what it held.

Lest the foregoing assume too flatly Dr. Wüllner's possession; first, of this impersonal interpretative power; and second, the rich variety of means for achieving it, consider, also, the manner by which these means are applied. Heine has celebrated the labor of Atlas in a lyric of eleven lines; Schubert has given it a musical setting. In the singing of it, the hint of a burden on weary shoulders, the face downcast, the immobility of figure and gaze expressed the Titan to the eye while the tones conveyed the twin impression to the ear. On an instant the verse changes from classic to modern, from allusion to personal lament, and as quickly the tones changed from the general to the particular—but the posture was immovable. Or, as in Schumann's mating of the heroics of music to the heroics of youth in Goethe's "Freisinn," the pride, impetuosity, impatience and aspiration were in the vocal and facial mien of the singer. It brought back the season of the "Sturm und Drang." Again, this delineating action had a difficult task in Hugo Wolf's "Auf ein Altes Bild." The poet, in six lines, apostrophizes an old canvas which glows with greenery under a summer sun. The Virgin sits by a running stream; and her child plays at her knee. Yonder, branching in the gloom of the wood—the stem of the Cross! Landscape, figures, symbolism, the dramatic suspense of the end, came in a look, a tone; a word half spoken, half sung; a lifting of the eyes as the piano epilogue modulated from lament to resignation. The singer recreated the painting out of the imaginations of his hearers.

#### Baldwin Organ Recitals.

Features of recent organ recitals given by Samuel A. Baldwin at City College, 139th street and Amsterdam avenue, were the following: Guilman's "Funeral March and Seraphic Chant," Lemare's new "Spring Song," Böllmann's Gothic suite, Mendelssohn's fourth sonata, Buck's "At Evening," a fantasia on "O Sanctissima" by Lux, the "Good Friday Music" from "Parsifal," an "Ave Maria" of weird harmonies by Max Reger, Guilman's first sonata, and the finale from the "Pathetic Symphony." Each of the programs contained one of the standard fugues by Bach, and in which Mr. Baldwin is particularly happy. They are invariably marked by clean cut phrasing and clear registration. The effects of Guilman's ponderous "Funeral March" are not to be duplicated on an organ in New York, and the same is true of Wagner's music; this is simply because Professor Baldwin has the technic, taste, and an infinite variety of stops to draw upon. Current recital programs follow:

#### WEDNESDAY, FEBRUARY 23, AT 4 P. M.

Sonata in E minor ..... Ritter  
Elegy ..... Lemaigre  
Passacaglia ..... Bach  
Benediction Nuptiale ..... Hollins  
Siegfried Idyl ..... Wagner  
Spring Song ..... Mendelssohn  
Marche Religieuse ..... Guilman

#### SUNDAY, FEBRUARY 27, AT 4 P. M.

Prelude and fugue, C minor ..... Bach  
Symphony, D minor, adagio and scherzo ..... Lemare  
Reverie ..... Macfarlane  
In Paradisum ..... Dubois  
Toccata in G major ..... Dubois  
Nocturne in E flat ..... Chopin  
Waldweben, from Siegfried ..... Wagner

Professor Baldwin's public lectures in the Great Hall, Monday afternoons, at 3:15 o'clock, continue March 14, April 11 and May 9. February 14 he lectured on "The Story of the Song."

#### Gustav L. Becker with Tonkünstler Society.

February 15, at a meeting of the Tonkünstler Society, in Assembly Hall, Gustav L. Becker played four of his own piano compositions—valse amabile, gavotte, etude caracteristique and polonaise. February 18, at a musical recital by the pupils of the Hasbrouck School of Music, the following Becker pupils took part: Melva L. Curtis, Geraldine Wagner, Walter W. Kreiser, Clara Quaife and Mabel M. Sniffen. With Messrs. Jacobs and Heinroth, Mr. Becker played an Egyptian suite by Lingini.

#### Albert Mansfield's Tour.

Albert Mansfield, the New York basso with a voice of phenomenal range, is preparing for a spring concert tour of the Middle Atlantic States. Mr. Mansfield is now studying voice placement with Dr. Franklin Lawson, and will be heard in many concerts during the remainder of the present season and next year.

Willem Mengelberg was a "guest" of the Moscow Philharmonic and led Tchaikowsky's fifth symphony with unusual success. The other big number on his program was "Heldenleben."

## WÜLLNER-KOENEN RECITAL.

At Carnegie Hall on Tuesday afternoon, February 22—Washington's Birthday—a goodly crowd of fastidious music lovers celebrated the holiday by attending the song recital given by Dr. Ludwig Wüllner, assisted in three duets by Tilly Koenen. The full program is appended:

### Five Poems (M. Wesendonck).

Der Engel .....	Richard Wagner
Steh' still .....	Richard Wagner
Im Treibhause .....	Richard Wagner
Schmerzen .....	Richard Wagner
Träume .....	Richard Wagner

Dr. Wüllner.

Lichte Nacht (Benzon) .....	Edvard Grieg
Lauf der Welt (Uhlend) .....	Edvard Grieg
Bekenntnis (P. Heyse) .....	Franz Wüllner
Umsonst (P. Heyse) .....	Franz Wüllner
Hinter'm Deich (G. Falke) .....	Kurt Schindler
Pierrette (G. Falke) .....	Kurt Schindler

Dr. Wüllner.

### Three duets—

Es rauschet das Wasser (Goethe) .....	Joh. Brahms
Edward (Aus Herders Volksliedern) .....	Joh. Brahms
So lass uns wandern (Serbisch) .....	Joh. Brahms

Tilly Koenen and Dr. Wüllner.

Wolfsaugen (M. Drescher) .....	Hugo Kaun
Das Posthorn (H. Seidel) .....	Hugo Kaun
Der Sieger (M. Drescher) .....	Hugo Kaun
Daheim (Schönach-Carolath) .....	Hugo Kaun

Dr. Wüllner.

Epiphanias (Goethe) .....	Hugo Wolf
Lied vom Winde (Mörke) .....	Hugo Wolf
Liebesglück (Eichendorff) .....	Hugo Wolf
Storchenbotschaft (Mörke) .....	Hugo Wolf

Dr. Wüllner.

At the piano: Coenraad V. Bos.

Dr. Wüllner's unique and remarkable art of song interpretation has become practically household knowledge in cultured American circles during the past two seasons, and needs no further analysis or elucidation in order to make its nature and meaning clear to those who value such understanding. The famous German lieder singer's every recital appearance constitutes a rendezvous for the musically and artistically elect in every city where he sings, and to many persons who thought previously that they knew their song classics thoroughly, the Wüllner versions have come as a true and overwhelming revelation. He has been an evangel for the lieder loving section of our inland American communities, and he soon realized that his stay here meant a sacred mission rather than a tour for self exploitation or aggrandizement.

Last Tuesday's program was an unmixed delight from beginning to end, and to follow its presentation in detail would give no better idea of Dr. Wüllner's deeds on that occasion than to say simply that he brought to his performances all those resourceful interpretative vocal nuances and acutely intelligent phases of text delivery which have distinguished his art since first he laid our audiences captive. He was inimitable, whether in the deeply felt Wagner numbers (differentiated by the singer with keen musical intuition and elocutionary skill) the quaint and tender Grieg pieces ("Lauf der Welt" had to be repeated), the impressive and well made Franz Wüllner lyrics ("Umsonst" was redemanded insistently) or the "programmatic" little vocal dramas by Kurt Schindler, the "Pierrette" being a cleverly contrived bit in distinctly popular vein. The Kaun compositions have appeared before on many American and European programs and ought to appear on many more. They are the work of a tasteful musician who has melodic invention and knows how to frame it properly. Into the Wolf group, a grandly inspired quartet, Dr. Wüllner put a whole world of dramatic feeling, now gentle, now passionate, again whimsical, and even downright rollicking. The reason the lesser known Wolf works are not heard more often here is because we have only one Dr. Wüllner to do them as they should sound. Hugo Wolf looms larger each day as the musical cycle rolls on.

The Koenen-Wüllner combination in duet was fittingly appraised by the editor in chief of THE MUSICAL COURIER recently in his "Reflections" after he had heard the famous song pair in Chicago. It will be remembered that he declared their performance of Brahms' "Edward" ballad to be more exciting than even the most dramatic opera duo between the best of the costumed "stars" here or abroad. That dictum held good last Tuesday, for the Koenen-Wüllner delivery of the gruesome tone poem held the audience spellbound, and their tumult of approbation was so great that the number was repeated before the next section of the program could proceed. Miss Koenen's full throated organ rang with its usual fine resonance, and her polished vocal art has lost nothing of its perfection through the hard traveling and innumerable concert appearances the demand for her services forced her to undergo this winter.

Dr. Wüllner's next New York appearances will be at

Mendelssohn Hall in a series of three subscription recitals, as follows:

March 8—Schubert's "Lied eines Schiffers an die Dioskuren," "Gruppe aus dem Tartarus," "An Schwager Kronos," and the cycle, "Die schöne Müllerin."

March 10—Schubert's "An die Leier" and the "Winterreise" cycle.

March 12—Schubert's "Mönnchen," the "Schwanengesang" cycle and Schumann's "Dichterliebe" cycle.

### RUPERT HUGHES WRITES.

NEW YORK, February 17, 1910.

#### To The Musical Courier:

Permit me to take exception to certain points in your review of my song, "Across the Miles," just issued by the Ditson Company. Your reviewer won my gratitude by crediting the song with "grace and charm, natural, easy melody and interesting accompaniment, spontaneous and unlabored." This would seem to be enough to ask of almost any short and unpretentious lyric.

But your reviewer goes on to regret "a number of little technical blemishes in the part writing." He defies me to put my "accompaniment into plain four voiced hymn," and finds many "false relations, discords and their relations sounded together, altered and unaltered notes clashing, and odd notes that cannot be accounted for at all." He pats me on the head for "a gifted litterateur," and ends with an admonition that "musical composition is an art and must be studied."

It is to this last patronizing irony that I most object. I do not know who your reviewer is or how old, but I make so bold as to believe that I have studied musical composition far more thoroughly than he ever dreamed of studying it.

The person who objects to "false relations," etc., in a composition is usually a man who has studied one textbook under one teacher, and has not been permitted to realize that even the strictest textbooks try to redeem their hopeless falsehoods by constant side allusions to the frequency and the charm with which their rules are violated.

So the English grammars teach us not to end a sentence with a preposition, and some deluded writers fill their pages "without which's" and "in the presence of whom's" till they creak; while a true stylist, like W. J. de Morgan, for instance, writes comfortably, "the club he belonged to, and met celebrities at,"—and avoids formalities and academicomicalities like the plague.

If I may be pardoned the personal self defense, I have studied musical composition since early youth as an art and as a science under teachers here and abroad, and in numberless volumes in several languages. If your critic could see my copy of such works as Helmholtz's "Sensations of Tone" or Riemann's "Geschichte der Musiktheorie in IX-XIX Jahrhundert," he would find them minutely marked and annotated, as a proof of my interest in the acoustic and the historic bases of musical theory.

Not only have I studied Richter in German and English, but Jadassohn, Weitzman, Marx, Prout, Goetschius, Goodrich, and many other theorists in French, Italian and German books, articles and pamphlets on ancient, modern and future musical theory.

If he would examine my two volume "Musical Guide" he would find that I have delved deep into the technical phases of composition, and that my definitions of musical terms and practices are based on research.

Furthermore, I have written endless reams of music, most of it too abstruse even to offer to publishers, though a number of my compositions have reached print.

This much biography I have committed, because I feel that no man has a right to offer it to me as a bit of information that musical composition is an art and must be studied.

Your reviewer puts "false relations" as the head and front of my offending. In my "Musical Guide," under that subject, he will find this concerning the rule against it: "Though strictly forbidden in the textbooks, late composers ignore the rule altogether." If he questions my authority, let him see Riemann's dictionary, where he will find it stated that "Mozart and Schubert are extremely fond of playing with effects of false relation; the performer need only make the note producing false relation a little more prominent than the rest in order to remove all unpleasantness."

In Grove's Dictionary, Sir Hubert Parry writes, under the subject of False Relation: "The rule is further modified by so many exceptions that it is almost doubtful if the cases in which the effect is objectionable are not fewer than those in which it is not."

Even Richter says of the rule, "There is hardly any one to which so many exceptions in the practice can be shown. For this reason, in the books of instruction of later meth-

ods, great suspicion has been cast upon the doctrine of the cross relation."

The tritone used to be called a cross relation, and it was so abhorred that it was called "the devil in music." It has gradually gained favor till it is not even avoided by modern composers. Riemann, in the book named above, quotes the "horror of the tritone" as the reason why the early harmony known as organum never progressed. The horror of every liberty has characterized the musical grammarians, and kept them so far in the rear of progress that Capellen-Osnabrück, in his "Die Zukunft der Musiktheorie," says: "The customary music theory is, by a majority of today's composers and lovers of beauty, held in total discredit."

Dr. C. W. Pearce, with whom I studied counterpoint, said once to me, "Rules were not made for musicians, but for fools."

What I have said of "false relation" applies equally to the other points your reviewer criticises. Merely to refer to discords and their resolution, to altered chords and things of that sort is to open a chaos of controversy on which libraries have been written. As for "odd notes that cannot be accounted for," it is two centuries since Mattheson said that "any facile composer always knows how to find new resolutions or syncopations which cannot be classified."

I will not take refuge in pulling down that avalanche of anecdotes concerning Beethoven's contemptible appearance in the eyes of Albrechtsberger; of the theorist who found that Bach (even Bach!) had not composed one correct fugue; of how Beethoven's publishers slyly revised his manuscripts; of how Handel complained that Gluck knew no more counterpoint than a cook, and others said that the orchestra played loudly to drown his clumsy modulations; of how the theorist Würst said that he would rather be shut up in state's prison than listen to Wagner's harmonies; and even Schumann wrote: "I declare that he cannot write or imagine four consecutive bars that are melodious or even correct," and confessed that he wanted to revise the printed score. These anecdotes are so numerous that a hundred will occur to anybody familiar with the subject.

As to the reproach that "finger work at the piano took precedence over head work at the desk," Haydn worked at the piano; so did Beethoven; while Chopin confessed that he could not imagine how a chord would sound till he struck it. Haydn said that if a progression pleased his ear and his heart, he would not change it to please his eye or the grammarians. "Der Konflikt zwischen Auge und Ohr," as Capellen-Osnabrück calls it—what battles has it not caused, what hard names has it not brought down upon composers from critics!

This is more than I intended to write. If your reviewer had said that my song was wretched in melody and stupid in accompaniment, I should have felt that he was expressing an opinion which he had every right to hold. But after all my years of research, experiment and blood sweat over the mysteries and materials of composition, I cannot permit anybody to hand it to me as news that musical composition is an art and must be studied, not even when he comes bearing praises in his other hand.

RUPERT HUGHES.

#### Death of W. Edward Heimendahl.

W. Edward Heimendahl, the violinist and musical director, a member of the Peabody Conservatory of Music faculty in Baltimore, died in that city Tuesday, February 22, after a lingering illness. Mr. Heimendahl was born in Elberfeld, Germany, about fifty years ago. He was educated in Leipzig and was a highly educated man in the true sense of the word, for he was learned outside of his vast musical knowledge. He went to Baltimore in 1886 to accept the position of musical director of the Baltimore Männerchor. As a composer, teacher and conductor his influence was considerable. Personally he was a man of gentle kindly nature, universally esteemed and greatly beloved among his circle of friends and pupils.

#### Florence Austin in the Far West.

Florence Austin, the violinist, played recently in Minneapolis, Sioux City, and elsewhere in the course of a Western trip. The appended is from the Sioux City Journal of January 30:

Florence Austin, the New York violinist, made a tremendous impression with her artistic playing. Miss Austin is always the musician in her work. Her tone is at all times true and penetrating either in a broad legato or in the lighter and more delicate moods.

#### Rush for Schumann-Heink.

Word has been received that the three Schumann-Heink concerts at San Francisco were sold out completely before the first concert took place and the demand for seats was so great that Dreamland Rink, holding about five thousand people, has been engaged for the farewell concert of February 20. This has since been confirmed.



**Tilly Koenen in Detroit and Des Moines.**

Tilly Koenen, the Dutch contralto, one of the real successes of the season in America, has been filling more engagements in the Middle West. The following notices refer to triumphs in Detroit and Des Moines:

It remained for a group of children's songs to establish Tilly Koenen, the Dutch contralto, in the favor of the audience gathered to hear her in the Garrick Theater Sunday afternoon. Fraa Koenen sang first in English, then in her native Dutch these "songs of the juvenile," and in both made an unusual impression. Like all German singers, she has learned to accentuate the dramatic meaning of the text and so her interpretations are filled with acting value.—Detroit Times, February 14, 1910.

Before Tilly Koenen sang a note at the Garrick Theater yesterday afternoon her cheerful, wholesome presence and frank, pleasant smile gained for her the friendship of the audience. After a number or two, it seemed to the listeners that the voice of this new contralto from Holland was simply the young woman's personality, intelligent, large, sweet, interpreted in terms of music. It is a finely trained voice, wide in its range, apparently unhampered by the limitations that troublesome "registers" very often impose on contraltos. It is flexible, docile, quick to change from the tragic to the comic. The worst criticism one might make, without being finicky, is that its owner occasionally permits it to become a trifle over exuberant. It is difficult to say whether the upper or the lower notes are the better.

Miss Koenen is a singer of the interpretative school, of which Dr. Wüllner and Madame Marchesi in their individual manners are exponents. Miss Koenen leans toward the Wüllner method, but she is by no means a servile imitator, and, unlike Madame Marchesi, she never sacrifices anything of tone and musical beauty to mere dramatic effectiveness.

Yesterday Miss Koenen rendered Schubert's "Dem Unendlichen" and Tosti's "Ridondami la Calma" with the full power of dramatic voice which in the Tosti number died away in a throbbing whisper that vibrated to every corner of the theater. In Handel's "Furibondo Spira il Vento" she became a mistress of bel canto and coloratura, but she infused into the number breadth and sweep of melody, of which a mere coloratura singer would be incapable.—Detroit Free Press.

Tilly Koenen at the Garrick Theater, Sunday afternoon, presented a treat to a fair-sized house. She has a rich contralto voice of unusual volume, which she used with almost perfect enunciation in four languages. Miss Koenen's voice alone would have won the audience. Her personality would have done as much without her voice. Her tones, whether coming from her throat or released in guarded graduation, were alike pure, and always there was the suggestion of reserve. At no time in the rendition did she indicate the limit of her gift.

Starting with heavy numbers in the German, she introduced Italian songs of variety, winning applause and an encore with the prayer, "Ridondami la Calma." Her "Sunbeams," in English, bewitched her hearers and the witchery was accentuated in her "Baby" song. Many singers have made use of the latter sketch to advantage, but it is doubtful if it were ever recited better in song than yesterday. But it was in her native nursery rhymes that the Dutch vocalist made the greatest hit. With inimitable drollery expressed in both mien and voice, she presented the Holland juvenile selections with a subtlety that carried away her audience to the degree that repeatedly it broke forth with applause in anticipation of the period. Few more pleasing singers than Miss Koenen have visited Detroit. She was well supported by Bernard Tabernal.—Detroit News.

**MISS KOENEN PLEASES CRITICAL AUDIENCE.**

CONCERT GIVEN BY FAMOUS DUTCH CONTRALTO ONE OF THE MUSICAL EVENTS OF THE ENTIRE SEASON.

"If it wasn't seeming almost disloyal to my best musical traditions, I would say I like Tilly Koenen even better than Schumann-Heink," was said last night during her concert at Foster's Opera House by one of the best-known musicians of the city, who has been accustomed to hearing the best singers of the world all his life. Miss Koenen grew and expanded in favor with each number. She belongs to the type of great interpretative artists who are bringing a new era into music. She hops, skips and jumps from one emotion into another, playing like the wind with every hedged-in feeling of one's being. One may like her low notes best because their quality is rarest, but his critical ear tells him that all the way up to the highest they are the clearest and purest. To the enthusiastic delight of everybody, she sang Ronald's "Sunbeams" and Malinson's "Baby" in the clearest of English. It is small wonder they have created such a furore wherever she has been. The little group of Dutch children songs revealed the lovable Tilly Koenen in their sympathetic interpretation of the spirit of the child world. From these to the "Erk König" of Schubert and "Frühlingsfeier" of Strauss ran the gamut of emotion and tonal quality. It was splendidly achieved. Then back of the glorious voice there was Tilly Koenen herself, which was a large contribution to the poise of the artistic program. . . . The next time Tilly Koenen comes to Des Moines the Coliseum will be necessary to hold her audience.—Des Moines Capital, February 18, 1910.

**LARGE AUDIENCE DELIGHTED WITH TILLY KOENEN.**

Tilly Koenen, one of the few really great singers, whose unusual art has been recognized abroad and in this country, delighted a large audience with her wonderful range and dramatic interpretation: when she appeared in concert last night at Foster's Opera House under the auspices of the Women's Club Chorus, which furnished the opening and closing numbers of the program. Miss Koenen, with her beautiful voice, aided by charming and simple manners, carried her audience with her from her opening to her closing song. Simplicity and sincerity are the keystones in the wonderful range of interpretative art that Miss Koenen possesses. As an exponent of classicism in song literature she may easily be ranked among the first in her profession. Miss Koenen made Hugo Wolf and Strauss as delightful as Schubert. Her tones have a wonderful fullness and warmth and are rich without losing anything in clearness. Miss Koenen, by request, generously added some English songs and the Dutch children's songs. It was in the latter she was especially pleasing. Her English songs, "Baby," by Malinson, and "Sunbeams," by Ronald, brought forth repeated applause. Bernard Tabernal, as accompanist for Miss Koenen, rendered her superb aid.—Des Moines, Ia., Evening Tribune.

**ISABEL HAUSER'S CONCERT.**

Isabel Hauser, one of the resident pianists who plans one annual public concert in New York, is always greeted by a distinguished company of art lovers, and this select audience, in turn, is certain to be favored with a novel program. Miss Hauser's concert for this season was given in the gold and white ballroom of the Hotel Plaza Monday night of this week. Ere Clement (at a second piano) and the Saslavsky String Quartet assisted Miss Hauser in presenting the following numbers:

Fantasia and sonata, in C minor.....Mozart  
(Grieg, second piano accompaniment.)  
Violin and piano, Sonata, op. 121 (first movement).....Schumann  
String Quartet, op. 8.....Haydn  
Piano solo, Rhapsody, op. 79, No. 2.....Brahms  
Violin and piano, Sonatine, op. 137, No. 1.....Schubert  
Piano Quartet, G minor.....Mozart

Isabel Hauser is a temperamental player. Her tone quality is warm and beautiful, and she has made monumental strides in her technic since she first played before a New York audience several years ago. With all of her natural gifts, Miss Hauser combines the true artist's passion for study. Her German schooling (Barth, of Berlin, was one of her masters) is strongly disclosed in her



Photo by A. Dupont, New York.  
ISABEL HAUSER.

love for the masters of the Fatherland. It was plain that she reveres Mozart. The performances of both the opening and closing works of the program revealed Miss Hauser's art to possess points which some players never quite attain. Delicacy, finished legato, and clear cut phrasing, all of these bespoke hours of hard practice and a musical nature that lives only for beauty. The pianist was equally happy in setting forth the romantic episodes in the movement of the Schumann sonata and the lyric charms of the Schubert sonatine which she played with the violinist. The audience was unmistakably delighted when the pianist came out alone and played the Brahms rhapsody. It was so exquisitely interpreted that several hearty recalls resulted in an encore. For this extra number, Miss Hauser played a lovely "Reverie," by Schütt, which once more showed her poetical instincts and finely adjusted musical mind. Such a concert in "opera mad" New York is a positive refreshment to jaded minds and overstimulated nerves. The variety and extent of such a program must be proclaimed educational in the full meaning of the word. Miss Hauser is a very skillful ensemble player, but she would do well to give more solos at her next concert, for her day as a solo performer has "arrived."

Last Monday evening Miss Hauser received some beautiful flowers, and after the concert her friends held a reception for her.

Today (Wednesday) Miss Hauser left New York for Florida, where in company with her mother she will visit some of the interesting resorts in that State. Miss Hauser will return to New York before Easter.

**A New Beethoven Work?**

Last summer Prof. Fritz Stein of the University of Jena unearthed from its archives what he believes to be an unknown early symphony by Beethoven. It was in the form of manuscript parts for strings, flute, two oboes, two bassoons, two horns, two trumpets, and drum.

The professor's particular attention was first directed to it on his noticing that the score for the second fiddles was inscribed "Louis van Beethoven," and that for the cellos "Symphony by Bethoven" (sic). He then made a full score, and found, to use his own words, "that we have here not only an extraordinarily interesting work of great musical beauty, but one in which the melodic and rhythmic form of some of the themes, their musical development, and, above all, the construction and tonality of the adagio, are remarkably reminiscent of the compositions of Beethoven's earliest period." The construction of the themes betrays the influence of Haydn and Mozart, but, according to one critic who has heard the work, the composer goes his own way with so much assurance in the development of them that one feels clearly that one is dealing with a master. The paper and handwriting point almost conclusively to the end of the eighteenth century as the date of the manuscript. The work was received with great enthusiasm at a Bonn concert a few weeks ago. Professor Stein did not take upon himself to affix the name of Beethoven to it on the program. He has apparently satisfied himself with laying the facts of the case, as known up to the present, before the public, with the suggestion that the symphony may prove to be an early work of the Bonn master. At present he is engaged in further research on the matter, and will make known the results of his investigations in due time.—New York Evening Post.

**The Man with the Traps.**

I've often sat in the crowded house  
(When a crowded house was there),  
And harked to the sob of the violin  
And the trombone's husky blare;  
And I've thought I'd like to be the man  
With the long baton, perhaps—  
But I always return to my real desire  
To be the man with the traps!

For I like the beat of the big bass drum,  
And the rat-a-tat-tat of the snare;  
I like the snap of the tambourine,  
And the cymbals' rattle and tear!  
I like the triangle's clinging note  
And the song of the xylophone—  
Though I'd love to handle the long baton  
Or toot on the big trombone!

If I were the man with the merry traps  
I'd quack with the duck-noise, too—  
I'd jingle the sleigh bells, honk the horn  
And squeak like the windmills do!  
I'd gallop a mile with coconut shells  
And clap with the castanets,  
And forget all my worries and tailor bills  
And all life's similar frets!

So you take the job with the long baton,  
And you play the big trombone—  
And you do the sob on the violin,  
But I'll take the xylophone!  
You'll carry the air and lead the way,  
And be bossing the job, perhaps—  
But the crowd in the house will tap their feet  
To the joy of the man with the traps.

—St. Paul Dispatch

**Jörn at the White House.**

Carl Jörn, the Metropolitan Opera House tenor, is to sing at a White House musicale in Washington on March 11. Besides several operatic airs, Mr. Jörn has on his program also the three songs by Max Liebling which Madame Galski sang successfully everywhere on her recital tour last fall. At the White House musicale the trinity of songs will be accompanied by their composer.

**Ernest Hutcheson at Providence.**

Ernest Hutcheson scored a triumph in Providence, R. I., by his playing of the Beethoven E flat major concerto with the Boston Symphony Orchestra on February 16. He was enthusiastically received by both audience and press, the Tribune calling his playing "a revelation." He again appeared with the Boston Symphony Orchestra in Boston on February 18 and 19.

**Jeannette Durno with Thomas Orchestra.**

Jeannette Durno will play the Liszt E flat concerto at Louisville, Ky., April 27, with the Theodore Thomas Orchestra.

At the Mahler festival in Mannheim (May 15, 16 and 17) that composer-conductor will lead his second, fifth and sixth symphonies, besides two by Beethoven. One concert will be devoted exclusively to songs by Mahler.

The Wagner performances at Madrid this season were a great success.

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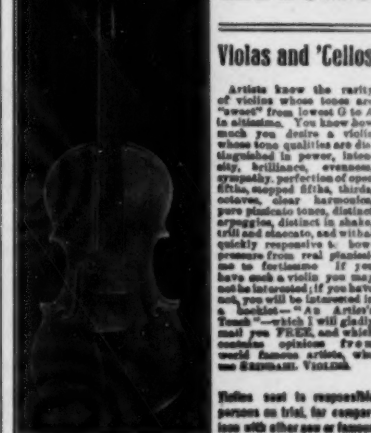
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